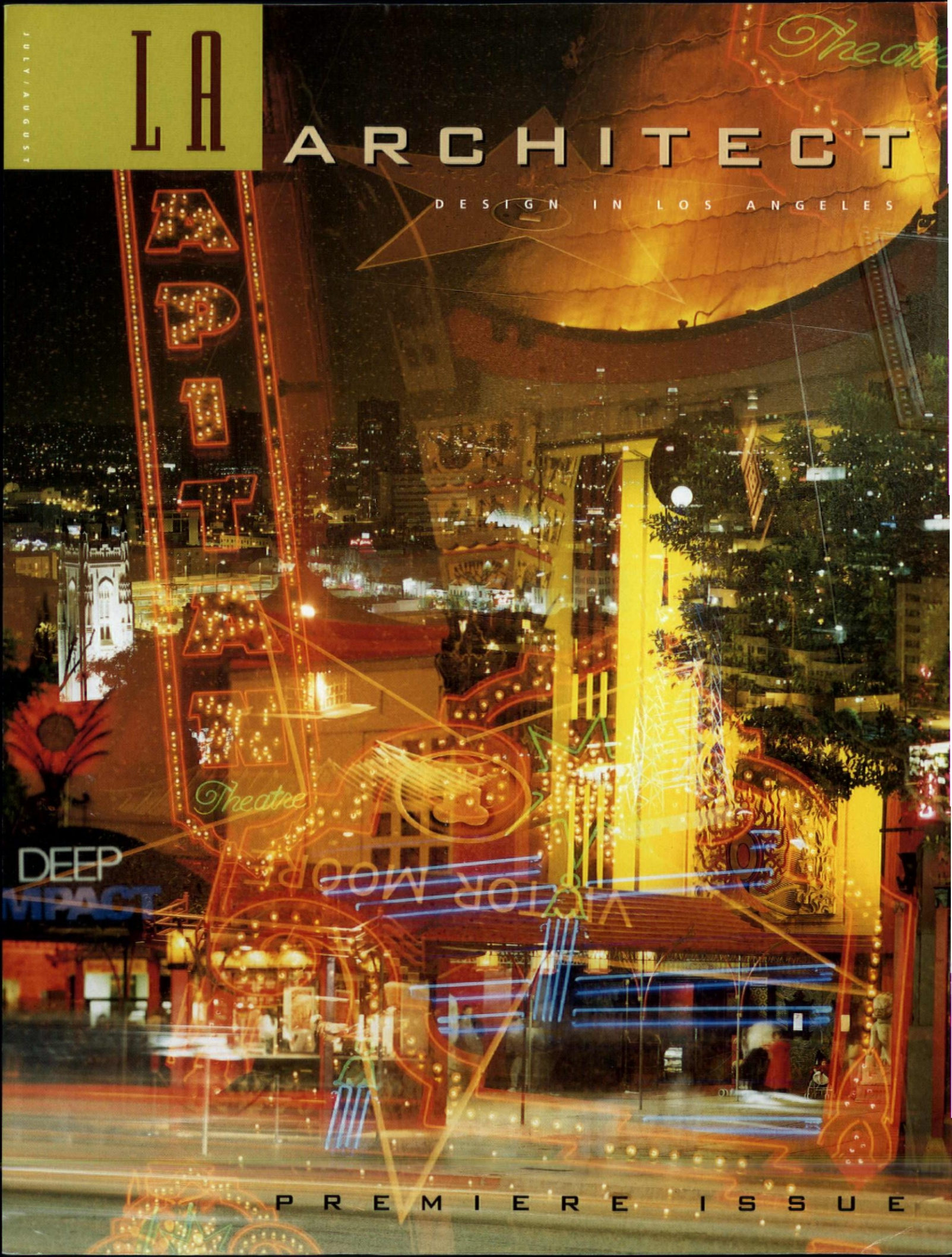


JULY/AUGUST

LA

# ARCHITECT

DESIGN IN LOS ANGELES



DEEP

IMPACT

VICTOR MOORE

PREMIERE ISSUE



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#### EDITORIAL CALENDAR

September/October: LA: City of Houses  
November/December: Art & Architecture  
January/February: Reusing the Recent Past  
March/April: Design as Product

#### EDITORIAL GUIDELINES

Please submit any text in Word along with a hard copy of same. Images must be submitted in transparency (35mm, 2.25 or 4x5) format. Prints are acceptable but not preferred. E-mail text to millsinc@aol.com or riddled@dmjm.com. Hard copies should be sent to:

L.A. Architect  
8687 Melrose Avenue, Ste. M-3  
Los Angeles, California 90069

L.A. Architect is a bi-monthly publication of the Los Angeles Chapter of the American Institute of Architects. L.A. Architect welcomes your editorial suggestions and contributions. Contact the editors for a copy of the Editorial guidelines.

Except where noted, the opinions stated are those of the author. All efforts are made to insure accuracy, however, L.A. Architect will not be held liable for errors, omissions, or inaccuracies.

#### PUBLISHER

Bruce Brown  
Impact Publishing, Inc.  
3613 W. Mac Arthur, Suite 607  
Santa Ana, CA 92704

#### ACKNOWLEDGEMENTS

For over two decades, *L.A. Architect* has served as the voice of both the AIA Chapter and the architectural profession in Los Angeles. Since its beginning, dozens of writers have contributed their thoughts and their time to designing and producing a publication that consistently reflected the times and events affecting the built and natural environment.

We thank all the former editors, chairs, editorial boards and contributing writers, artists, designers, and photographers for the legacy upon which this publication continues to build.

This latest version of *L.A. Architect* was made possible through the dedication and extraordinary efforts of a number of people.

To Bob Newsom, AIA, Michael Lehrer, AIA, Ted Tanaka, FAIA and to the officers and directors of AIA/LA, we offer our appreciation for their support of the idea of a new format for *L.A. Architect*, and for their patience while we figured out how to do it. Throughout the process, Nicci Solomons' good humor, encouragement, gentle prodding, and optimistic belief that the magazine was actually going to be published was essential.

Our gratitude goes out to RTKL Los Angeles and especially to David Brotman, FAIA, for giving a project number to *L.A. Architect* at RTKL and allowing Katie Sprague to design this publication. Katie's talent, tenacity, and passion for perfection are evident in the beauty and style of each and every page.

Thanks are due to Rochelle Mills and Danette Riddle our co-editors, who worked tirelessly in concert with Katie, the editorial board and our new publisher to make this edition a reality and bring it to press.

To Marvin Rand for the photograph that he created for this inaugural issue, which graces our front cover, we say thank you and "well done!"

And finally we extend our heartfelt thanks to Bruce Brown, the owner of Impact Publishing, and editor Andrea Garcia, who share our belief that it was again time for *L.A. Architect* to reflect the current spirit of "Design in Los Angeles."

Michael Hricak, FAIA  
Los Angeles  
June 1998



# LA

# ARCHITECT

DESIGN IN LOS ANGELES

## CONTRIBUTORS THIS ISSUE

### Pamela Edwards Kammer, AIA

Pamela Edwards Kammer, AIA is an architect and general contractor from STUDIO C. A Tibetan Buddhist practitioner, she volunteers time studying and designing residential learning centers for Tibetans in Northern India and Tibet.

### Elizabeth Martin

Elizabeth Martin is a Senior Project Designer at The Jerde Partnership. She is the editor of *Pamphlet Architecture 16: Architecture as a Translation of Music*, which won the AIA 1995 International Book Award in design theory. Her article is adapted from a paper originally given at the Conference for Systems Research, Informatics & Cyberspace.

### Jennifer Minasian

Jennifer Minasian is a Research Associate with Historic Resources Group and serves on the board of the Society of Architectural Historians, Southern California Chapter. She teaches architectural history at Woodbury University. Her article appears in full at [www.volume5.com](http://www.volume5.com), an online architecture and arts magazine.

### Mary Eaves Mitchell

Mary Eaves Mitchell returns to *L.A. Architect* after a two-year hiatus. She is Marketing Manager for HLW International where she focuses on media and public relations.

### Rinaldo Veseliza, AIA

Rinaldo Veseliza, AIA, is an architect practicing in Santa Monica. He specializes in large-scale international projects and product design.

### Marvin Rand

Marvin Rand, a Los Angeles native, has a remarkable portfolio of work. His client list is everyone's photographic dream - Charles Eames, Louis Kahn, Charles Moore, Ray Kappe, SOM, Gregory Ain, Craig Ellwood, Saul Bass, MOMA, John Lautner - need we say more. Marvin's career spans a photographic tour of duty in the Airforce during WWII after which he went to Art Center and was educated as an advertising photographer. Marvin began architectural photography in 1952 and the client list above followed. Current clients include Pugh & Scarpa, HOK, Chris Coe, AC Martin among others.

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### EARLY HOLLYWOOD: COWBOYS AND INDIANS 11

Western Movies, The Getty Center, Hollywood then and now. Pam Kammer finds the connection.

### NEW WORK: STUDIO PROJECTS 14

Studio work is keeping many firms busy. Mary Eaves Mitchell describes a roundup of recent work completed and underway.

### ARCHITECTURE IN THE DIGITAL DOMAIN 18

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### THE EGYPTIAN THEATRE, TAKE II 28

Hodgetts + Fung are revamping the Egyptian for American Cinematique, keeping the sense of the original intact. Jennifer Minasian documents the history, process and dream of the project.

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### DESIGN AWARDS 40

Just in time for the 1998 Call for Entries, *L.A. Architect* reviews last year's winners.

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**A**s is often said, these are the best of times and the worst of times. The southern California marketplace has substantially improved during the past year creating a positive impact on our practices and our chapter. This reinvigorated activity is constantly threatened by events and forces around us causing our profession to take leadership as political activist at community and state levels.

The Los Angeles Chapter's membership grew by over 10% during the last year with nearly 15% growth for the first quarter of 1998. Although this growth is a result of an improved economy, it is also a direct result of the diligence and hard work of our chapter staff led by Nicci Solomons.

Each year, the president of the the chapter sets an agenda for his tenure. We are continuing last year's theme of education, building bridges to our local schools of architecture and design to better integrate the profession, deans, schools, and faculty. Deans and department leaders are Chapter Board members with an important voice in Chapter activities. We hope to enhance education in architecture with the realities - both in design and business - of everyday practice to better prepare students for their careers.

As we grow, we have become more sensitive to our role as a leader in our community. We are actively involved in leading the Proposition BB Blue Ribbon committee to oversee and direct investment in Los Angeles schools (K-12). We have played a major role in fighting the PECC initiative, called Prop. 224, which threatens to dramatically and negatively hurt our profession and the entire construction industry in California.

Our 1998 Board of Directors has set as its priority the goal that the Chapter provide a more active voice for the built environment. We will be a proactive leader on issues that impact what is planned, designed and built in our city. We all value the contribution of the new Getty Center and look forward to the contributions of the new Cathedral and the Disney Concert Hall, all of which reinforce the strength of architecture to influence society and our city.

I look forward to working with all LA AIA members to make the AIA and architecture in general, a voice that is listened to politically. We must become an inclusive profession and assume as much responsibility as possible for the societal and political conditions that influence our lives.



# letters

[please write]

# editorial

As the current version of this 22 year old publication took editorial shape, we found ourselves looking admiringly at other publications: Bill Saunder's transformation of the GSD alumni newsletter into the ambitious *Harvard Design Magazine*; the *Utne Reader's* example that the best "stuff" can be gathered from various sources and unified by a central theme. There were those around the table that remembered the passion and points of view expressed with rare clarity by *Architecture Plus*. And so on.

Over the past several months we cast a wide net in our search for role models. Reading about Meier in *Buzz Magazine*, Gehry in *Town and Country*, Koolhaas in *Harper's Bazaar*, Pelli, together with a constellation of star architects dressed in their own buildings in *Vanity Fair* (how do they get them to do those things?) begged the question, "What is it about the coverage of architects and architecture in the popular press that entertains us?"

*L.A. Architect* is interested in stories, not simply articles, or information, or facts, or data. It could be photographer Marvin Rand telling about Friday afternoons spent with Kahn and Salk, in La Jolla, walking the site. It could be an accomplished practitioner sharing how work was either championed or compromised through the public design approval process. Our goal is to go beyond the presentation of drawings, or the project, or the program to explain why things were drawn at all, what the project is and why it is. We need to realize that the drawings do not speak for themselves. Neither do the photographs of a finished project, even to other architects. This we hope is a purposeful contrast to the current trend of high minded, sometimes mean spirited writing that passes for the closest we come to architectural "criticism."

Our ambition for *L.A. Architect* is that it provide a resource for all those interested in design in Los Angeles. It should become the first place to look for what is happening. A first place for young practitioners to see their work in print. And it should be the forum for discovering what's going on next door before we read about it elsewhere.

This first issue of *L.A. Architect* in its new format focuses around entertainment, its influence on our past and the major role it has as an economic force fueling California's recovery. The product of this industry has become one of the largest regional and in fact national exports - it is serious business.

At a time of exponential growth in digital horsepower and an indigestible amount of data literally at our fingertips, the ease with which we transfer information has been mistaken for communication. *LA Architect* looks to explore, inform, challenge, entertain and yes, communicate.



The AIA has elevated six Los Angeles area architects to its prestigious College of Fellows, and honor awarded to members who have made significant contributions to the profession of architecture. They are (left to right): Lance Bird, FAIA, Principal of La Canada Design Group; David J. Brotman, FAIA, Vice Chairman of RTKL Associates and Director of the Los Angeles Office; James M. Glymph, FAIA,

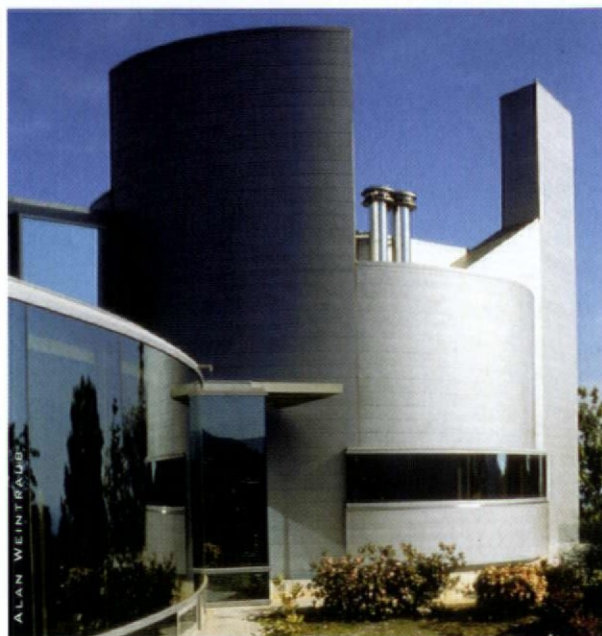
Frank O. Gehry & Associates; Stephen H. Kanner, FAIA, Design Partner, Kanner Architects; Herbert N. Nadel, FAIA, Founder, President and CEO of Nadel Architects; and Lauren Rottet, FAIA, Principal of DMJM Rottet. The new Fellows were invested in the college of Fellows at the 1998 AIA National Convention in San Francisco on May 15, 1998.



## masters of architecture fall lecture series

The Fall Lecture Series will begin on September 17, 1998 with the first lecture given by *Edward R. Niles*, FAIA. Ed Niles earned his Bachelor of Architecture from USC and has been an associate professor at USC since 1963. His work has been extensively published in the *Global Architecture Series* (nos. 18-56), and he will have a monograph of residential works published in the Fall of 1998. The October lecture will be held on the 15th with the speaker yet to be confirmed. On November 5th, *Jacques Herzog* of Herzog + deMeuron will be the guest lecturer. The Masters of Architecture Lecture Series takes place in the Los Angeles County Museum of Art Bing Theater from 6:30 - 8:00 pm. Cost for the Lecture Series is \$12 for the public; \$10 AIA and LACMA members; \$5 seniors and students with ID; no charge for members of the press. AIA/CES Learning credits are provided. For information, contact the AIA/LA Chapter office or call (213) 857-6010 for ticket sales.

LUSKIN RESIDENCE, ED NILES FAIA



## [URBAN RADIOGRAPHY]

KPFK 90.7

**l.a.:ray**

fridays/7:30pm

LAXRAY GRAPHICS BY MICHAEL BY

## for your ears only...la-xray

Tune in for a review of LA's visual, literary and performing arts in a magazine style format. Amy Dove of the Armand Hammer Museum produces the show and has enlisted several architects to develop programming and conduct interviews. Recent shows have featured MAK Center director Carol McMichael-Reese, Eric Owen Moss, Margaret Crawford and Bill Viola. So, listen in...KPFK 90.7FM Fridays @ 7:30 pm, reairing on Sundays @ 5:00 pm.

### URBAN BEAUTIFICATION AWARDS.

On April 6, the Los Angeles Business Council (LABC) hosted its 28th Annual Urban Beautification Architectural Awards Program. The Awards Program, introduced twenty-eight years ago, seeks to recognize quality architecture that enhances the urban fabric of Los Angeles. This year's winners were selected from 10 categories and included the Landmark Award which went to the J. Paul Getty Trust for the development of the Getty Center.

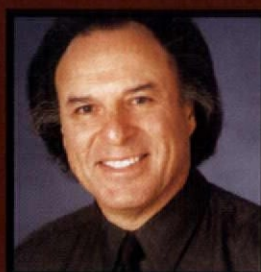
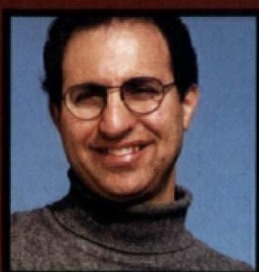
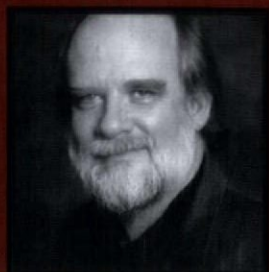
Other winners included: California Science Center, Zimmer-Gunsul-Frasca Partnership; Cineon Kodak, Eric Owen Moss Architects; In-N-Out Burger, Kanner Architects; Doheny Plaza, Kanner Architects; Hanjin Shipping Complex, Caldwell Architects and Robert Stewart, AIA; Robertson Branch Library, Steven Ehrlich Architects; Seasons, John Oliver Cotton, FAIA, Architects and Solberg & Lowe Architects; Greenwald Apartments, William Taylor Architects; Bright Child Interiors, Kanner Architects; Venice Sidewalk Market, Studio of Architecture; Geary's Beverly Hills, K.A.A. Architects; Regional Opportunity Center for

the Homeless: Veterans' Administration Building 116, REA Architects.

### NEW HOK DESIGN DIRECTOR

Paul Danna, AIA, has been named the Design Director of HOK's Los Angeles office, fulfilling that role for the past 9 months. Paul was formerly with SOM as an associate partner and most recently was a vice president of DMJM Keating. Paul oversees the design direction of HOK in Los Angeles and Orange County.





1998 OFFICERS AND BOARD OF DIRECTORS

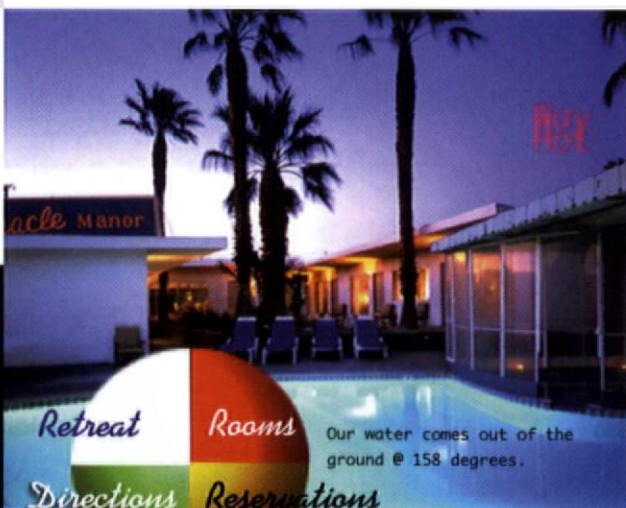
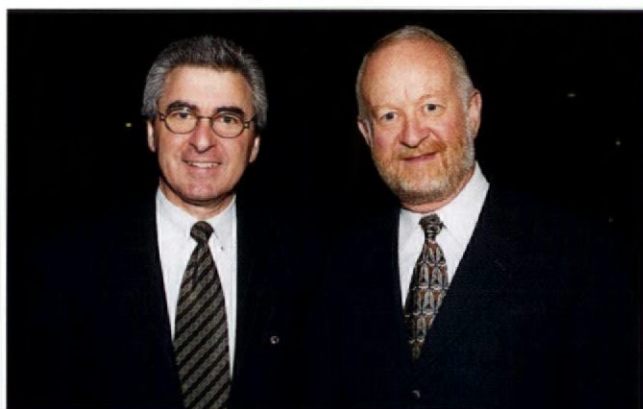


miracle manor "spa-tel"

In the May issue of Buzz magazine, writer Frances Anderton notes that the spa-tel is, "A funky '50s motel filled with '70s clutter." Rotondi and Greiman, proprietors not managers, claim that "there is no place like this place anywhere near this place, so this must be the place!" It sounds like the perfect place to relax and comes complete with a massage room, massage therapist on-call, mineral water spa and pool, a view of Mount San Jacinto and complimentary shooting stars.

The 1998 Installation was held on February 24th at the California Science Center. Thanks to the 250 members who attended and special thanks to Ronald A. Altoon, FAIA for the keynote address and Ed Friedrichs, FAIA for his witty remarks as MC.

1998 AIA/LA Installation



Retreat

Rooms

Directions

Reservations  
& products

Our water comes out of the ground @ 158 degrees.

We not only have our spa filled with the stuff, but also the swimming pool!

#### ARE MOCK EXAMS

The AIA/LA will offer mock exams and review sessions for all three graphic components of the Architect Registration Examination this summer. The mock exams are paper-version tests developed by Architectural License Seminars (ALS) that simulate the style and standards of the corresponding computerized graphic tests and contain the same number of vignettes. Mock Exam dates are as follows: Building Planning, June 6, 10am-6pm; Building Technology, June 13, 10am-5:30pm; Site

Design, July 11, 10am-3:30pm. Registration forms are available by calling the Chapter Office.

#### MEMBERSHIP UPDATE

Dues for new and lapsed memberships are now prorated for 1998. For lapsed (since 1996) AIA Licensees and New Licensees, 1998 membership dues are only \$318. Associate membership is \$116; Student Membership is \$35; and Allied Professional membership is \$100. Please contact Maria O'Malley (310) 785-1822.

#### LIAN HURST MANN, AIA

Lian Hurst Mann has been awarded the 1998 AIA Institute Honors for her body of work as editor of *Architecture California*. During six years as editor, she created a forum for the exchange of ideas among architects, scholars, clients and politicians about issues facing architecture, particularly along the Pacific Rim. Mann continues to write and teach architecture, urbanism and the politics of culture and is currently editor of *AhoraNow*, a bilingual periodical addressing these issues.



JOSE PALACIOS AND DAVID SWARTZ  
ARE TWO OF SIX ARCHITECTS SELECTED AMONG  
NATIONAL CANDIDATES TO RECEIVE THE 1998  
YOUNG ARCHITECT'S CITATION. THE AWARD  
RECOGNIZES SIGNIFICANT CONTRIBUTIONS MADE  
DURING THE EARLY STAGES OF AN ARCHITECT'S  
CAREER AND IS AWARDED FOR CONTRIBUTIONS IN  
DESIGN, MANAGEMENT AND EDUCATION.

WESTMARK HARRIS ADVISORS, INC. • HLW



TOM BONNER

## new faces



DAVID LOUIS SWARTZ, AIA

Upon graduation from Syracuse University in 1982, David was an intern at architecture and engineering firms in Massachusetts and Florida. He moved to Los Angeles in 1987, working with Robbins and Brown and earning his Masters of Architecture from the University of Southern California. Subsequently, he worked with Skidmore, Owings & Merrill and

Richard Meier & Partners, during which time he contributed to the design of the Museum of Television & Radio, Los Angeles (Meier & Partners); Hewlett-Packard Headquarters, Madrid; and the Hollywood Bowl Museum, Los Angeles (both with SOM). In 1995, David and three colleagues joined HLW to establish the Los Angeles office which has grown to a staff size of 25 with major projects completed for Fox Studios, Warner Brothers, Dreamworks SKG and Clint Eastwood's Malpaso Productions. The work of HLW during this short time is impressive, demonstrating a clear focus on the detail-oriented design and careful execution in construction for which David is known. An exhibition mounted in conjunction with SOM,

designed and fabricated by David, uniquely focused on the art and craft of architectural documentation. Commenting on the show and architecture in general, David describes that, "It's time to show well-crafted drawings that address all the integral parts, joinery and connections of a building. The exhibition celebrated the profession's technical merits and challenged viewers to equally acknowledge the conceptual design and the construction aspects of architecture. A set of drawings that properly documents all the vital connections and relationships of adjacent materials can make good architecture into notable architecture. In fact, what we consider to be great architecture are those buildings whose detailing is both aesthetically and practically beautiful." Currently, David is a member of the adjunct faculty at the University of Southern California, teaching courses on materials and methods of construction. In 1996, he was the youngest architect selected to serve as a commissioner for the California Board of Architectural Examiners.



THE TERM "YOUNG" REFERS NOT TO AGE;  
 RATHER CANDIDATES MUST HAVE  
 BEEN REGISTERED WITHIN 10 YEARS  
 OF THE AWARD DATE. DAVID AND JOSE  
 WERE HONORED DURING THE  
 GENERAL SESSION AT THE AIA NATIONAL  
 CONVENTION THIS PAST MAY.

HOUSTON INDUSTRIES PLAZA - DMJM KEATING



NICK MERRICK



JOSE LUIS PALACIOS, AIA

Jose is a senior designer and associate principal at DMJM Keating. A native of Ecuador, he moved to the United States in 1976 and earned his Bachelors and Masters degrees at Texas A&M University. He has been prolific in his career, contributing to a remarkable amount of constructed work. Locally, Jose's efforts are the Wilshire at LaPeer building (now ICM Headquarters) and a remodel currently underway at Wilshire and

Canon. As an associate partner of Skidmore, Owings & Merrill, he worked in the firm's Houston and Los Angeles offices. He was also a founding principal of Keating Mann Jernigan Rottet which merged with DMJM in 1994. Most recently, Jose was the senior designer for the Houston Industries Plaza renovation (*Architectural Record*, March 1998), the South Park scheme of the new Stadium in Los Angeles, and the Fresno Yosemite International Airport expansion. Jose is known for his ability to use opportunities created from the confluence of architecture, engineering and construction while respecting the practicalities of client needs. "Architects have to think about how they practice and where they want the profession to go. We

have been our own worst enemies in many ways by diluting our concentration on total architecture where design weighs equally with technical, engineering and construction aspects. We have spent many years elevating design to superstar status, in effect promoting the notion that design can be separated out as a service. More process-oriented design also entails a different focus on communication - models that clearly depict design versus beautiful drawings that are remarkably artistic yet fail at effectively communicating spatial relationships, for example. Ultimately, our passion for the craft and endurance of architecture must be reflected in conscientious building."



# new faces

INITIATED BY BERNARD ZIMMERMAN, FAIA,  
THE NEW BLOOD 101 COMMITTEE CONSISTS  
OF JOE ADDO, MELVYN BERNSTEIN, AIA,  
CHRISTOPHER COE, AIA, BOB HALE, AIA,  
(WHO DESIGNED THE EXHIBITION),  
STEPHEN KANNER, FAIA, FINN KAPPE,  
JOHN LUMSDEN, BARBARA MASKET,  
HODA MEISAMY, RODICA REIF, NICK  
SEIERUP, AIA, SHARLENE SILVERMAN AND  
MEHRDAD YAZDANI.

PICTURED LEFT TO RIGHT - NICK SEIERUP, NATHAN SHAPIRA, JOHN  
LUMSDEN, DR. DARIO SNAIDERO, WINSTON CHAPPELL, BOB HALE,  
BERNARD ZIMMERMAN



The New Blood 101 Exhibition was organized to promote new talent throughout a cross section of creative professions - architecture, interiors, landscapes, fashion, interactive design, graphics and product design. The "New" in the exhibition title refers not to the unknown, rather the majority of exhibitors are familiar having long contributed to design in L.A. As Tyrone Drake, a graphic designer and 101 contributor notes in an *Los Angeles Times* interview, "I'm like old new blood." The 101 are new in the sense that they have frequently been overlooked in favor of the more famous names for whom they work or in favor



MARVIN RAND

of those who have had a bigger share of media attention. Individuals and firms such as Aleks Istanbulu and John Kaliski or Pugh & Scarpa have been practicing architecture for many years and are well respected for their thoughtful work.

The 101 exhibition is encouraging not only based on the talent it represents, but also reflects that our economy is healthy enough to sustain many smaller practices and sole practitioners. Also encouraging is the inclusion of the many creative professions that comprise "design" in Los Angeles and the resulting cross-pollination we enjoy due to our industry mix of music, film, television, dance, technology and aerospace.

As harbingers of the new, 101 New Blood contributors cite the widest range of influences. From martial arts and surfing to ancient, indigenous structures and spirituality, from KCRW and foreign films to lunar modules and 1950's retro-futurism, contributors' interests reveal the enthusiasms of the current generation. Similarly, social concerns and idealism are uncovered in a variety of projects dedicated to improving life for the less fortunate, such as schools, low-income housing, non-profit spaces, urban design and alternative transit proposals. The 101 New Blood exhibition recognizes the tradition of vitality in Los Angeles while signaling a move toward a new way to practice, collaborate and design in the future.



one hundred

18

18-27  
March-April  
PACIFIC DESIGN CENTER

THE POWERS OF 10 PRESENT...

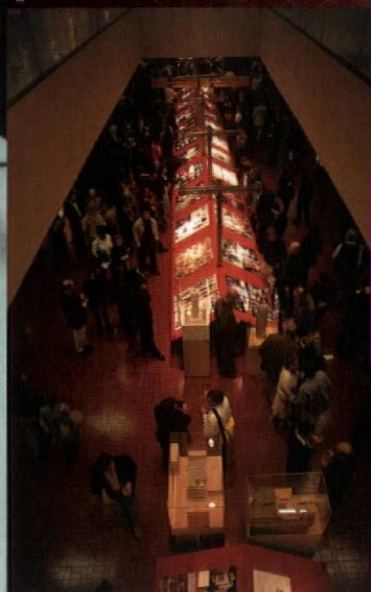
TYRONE DRAKE DESIGNED THE 101 NEW BLOOD EXHIBITION LOGO AND POSTER AND IS ONE OF THE INDIVIDUALS FEATURED IN THE SHOW. HE IS A RECENT GRADUATE OF THE ART CENTER COLLEGE OF DESIGN IN PASADENA AND CITES THE MUSIC OF MILES DAVIS AS A SIGNIFICANT INFLUENCE ON HIS WORK.



A SPECIAL EXHIBITION OF LA'S NEWEST DESIGN TALENTS CENTER GREEN LOBBY, PD

98

EXHIBITION PHOTOGRAPHY, MARVIN RAND



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RA ENGINEERS



BY MORRIS NEWMAN

## hollywood news

Hollywood has long been a frustration for tourists. Nine million people arrive each year, but find little more to engage their search for history and glitz than the concrete handprints at Mann's Chinese Theater. In the past month, Hollywood's decade-long attempt to stage a comeback appears to have gained new momentum in the form several dozen projects ranging from large scale entertainment developments to apartment rehabs.

### hollywood • highland ehrenkrantz • eckstut

The flagship project, in terms of new construction, is a \$375-million shopping and entertainment project at Hollywood and Highland. Located above a Metro Rail subway station, the project's budget has more than doubled in the past year. It was recently announced that a new presentation venue for the Oscars would be incorporated into the program. The design is notable for its widened sidewalk enlivened by a series of pavilions and stairways, which will presumably act as a receptacle to the busloads of tourists who arrive hourly at Mann's Chinese Theater immediately west of the project. The 210,000 sq. ft. project also calls for "studio" and specialty retail spaces, restaurants, and a 12-screen multiplex theater.

### hollywood marketplace

A 47,000 sq. ft. movie theater that will replace what is currently a parking lot immediately west of the Chinese Theater. The \$20 million project is set to begin construction later this year.

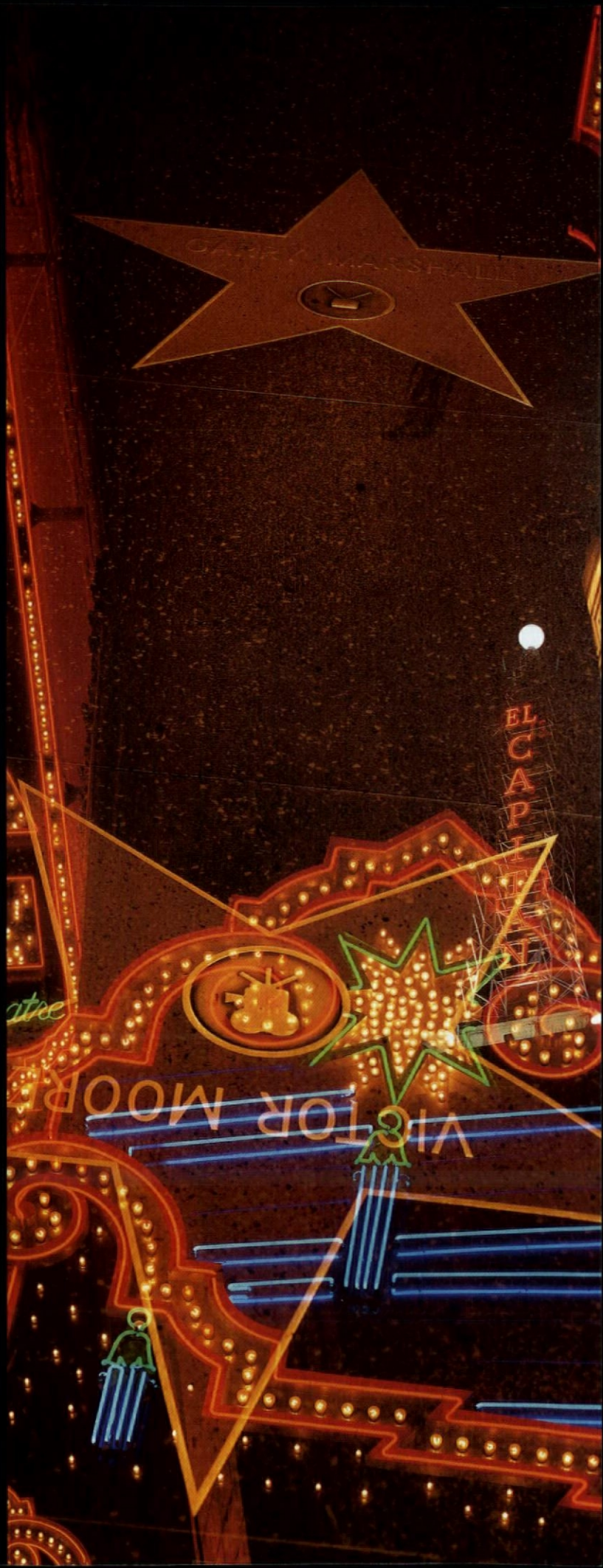
### hollywest project

Located at the northeast corner of Hollywood Boulevard and Western Avenue this project is a mixed-use development by the CRA that will include 96-units of senior housing as well as 118,000 sq. ft. of commercial space, Ralphs grocery store and Ross Dress-for-Less. Completion is expected in 1999.

### hollywood spectacular

A 225,000 sq. ft. retail and entertainment venue at the corner of Sunset Boulevard and Vine Street at the site of the Cinerama Dome. The proposal calls for a five-screen multiplex, refurbishment of the landmark Cinerama Dome theater, a multi-media electronics store, restaurants, and a bookstore.

The new construction seems to have created new confidence in local property owners. At least four office buildings are undergoing major renovation: the El Capitan Building, the Hollywood Entertainment Plaza, the Steven J. Cannell Productions Building, and Hollywood Metro Plaza. Hollywood's long-awaited turnaround is due to a number of factors, according to TrizecHahn's Malmuth who cites the support of Councilwoman Jackie Goldberg, the general growth of the entertainment industry, and the formation of a business improvement district.







# early hollywood: cowboys and indians

BY PAMELA EDWARDS KAMMER, AIA

**L**ooking for Early Hollywood? Look at the Getty Center.

Drive west through Hollywood along Sunset Blvd. from Hollywood Blvd. and Vine St. Pass wandering tour groups looking for early Hollywood or early stars like Titus Moody who still walk the streets. "Go West," as is said, west toward the ocean, past where the moist salt air and evaporating swimming pools of Bel Air refract the blues and reds of the sunlight spectrum infinitesimally differently than the dry semi-desert stucco flat walls of a Hollywood bungalow do, and you will near where Sepulveda Blvd. and the line of cars looking at, or waiting to get into, the Getty Center intersect.

The Getty Center is itself definable as a Western artifact. As the Hollywood Western is an original in this town, the Getty Center is an original looked at admiringly throughout the world. To the casual tourist however, this great Center is another roadside attraction as much as the streets at Hollywood and Vine. Both are darkly dangerous at night, too. Both tantalize with the seductive view of the "artist's eye," and both are earnestly trying to evolve in their own unique step along with everyone else.

For one cynical Los Angeles architect, and to win a bet, I record this story making the rounds of the studios, that it...er..."Hollywood begot Disney. Disney begot Neverland Ranch, and Neverland Ranch begot the Getty."

What many miss is that for a Western style, an American-style metaphor, the Getty Center works-albeit startlingly like an imminent accident. It startles

like the words of a mugger appearing from an indigo-noir image at night. It startles as the sudden seismic shifts continually do; the sudden shocks from the darker recesses as a reminder that its presence can deny us of our everyday bliss. It is found in the expressive faces of the people in those paintings everywhere on the walls of the Getty Center.

A few miles east of this resplendent repository is another, less romantic place. A place more tawdry. A place that is not only a gallery-and-ground reminder of our transparent fate, as the Getty Center's great art does, but is itself an artifact of a great art. A reminder of "early" Hollywood. It is early Hollywood! In finding one, one finds the other.

If the light is right, and you squint your eyes just so, Hollywood today is a visual conduit to early Hollywood. This place is, after all the arguments, the ubiquitous stuff-of-dreams - the pioneer visionary stuff of Hollywoodites, be it a nightmare or not.

Given this as a metaphor, one could stretch it a bit to say that both Hollywood and the Getty Center could be likened to a modern day



Western movie ... dude-rancheros. That early Hollywood is a story of Cowboys and Indians. Where even today, cowboys and cowgirls sit around electronic campfires (computers) and recount vivid stories of right and wrong while waiting for a cappuccino and a glimpse of the stars. Indians, as a representative force that there is no right or wrong after all, and the stars are there all the time for those with imaginary vision. But the daylight distracts us from seeing them and their seductive thoughts of the eternal.

The first story these cowboys and girls might tell is that of the "first" movie, where horses and presumably those who rode them, came into play to become a film. Around 1880, Leland Stanford, then presiding light at Stanford University, bet \$25,000 that horses hooves really were off when they said, "and they're off!" and produced the first moving pictures to prove it.

Mr. Stanford's bet made him one of the first movie "producer/architect" types. Movie producer/architect types have followed in line, fortunately forming an economic base for Los Angeles on and off ever since. Their carefully wrought questions and answers dutifully boxed and exported as surely and generically as Coca-Cola or Elvis Presley. One of the most popular and originally American has been the horse and rider image: the "Western movie."

Or, in architectural terms, original design solutions have been exported and copied for development throughout the world, i.e. our high-rise designs. Once again using good marketing network techniques, even then, as the key for a successful practice. This is neither good nor evil; it is the perception and repeated perception of the resolution of an idea that makes a good design or a good marketing formula. The best being convoluted in thinking, like a good architectural design is, when it goes from schematics to built form without boxing in the bubbled diagrams.

Hollywood as the movie-world center evolved from an earlier influx of dreamers no doubt inspired, since the Gutenberg presses rolled, by a good book. Most celluloid images are after all, first a good book. In 1881 the book was called, "Ramona." A titanic Indian love story by Helen Hunt Jackson inspiring all kinds of dreamers who yearned for a "far away land with a temperate Mediterranean climate, beautiful landscapes and freedom from the constraints of Victorian society" to come to Hollywood. (Tim Street-Porter, *The Los Angeles House*, pg. 14.)

So, if an original image emerges from an imaginary dream, what then forms our reality later on? What dreams were forming early Hollywood to generate a place that today looks like a nearly abandoned western town with little left but the tantalizing thrills of a bordello? What dreams created the Getty Center? Will Hollywood catch up with the Getty and become a theme park to the art of play? Will either have enough parking and women's restrooms? Stay tuned for the next exciting decades....

Richard Neutra, on his first trip to San Francisco in 1923 with his family, went to the movies. With transcendent insight he noted that he saw, "...a lot of shooting, a burning forest, bad and good guys, all very transparent." He might have added seeing any of the instant stage scenery of Los Angeles that so tempted the filmmakers fleeing from war torn Europe: the (burning) mountains, townscapes, jungles and deserts, flood plains; the geometry of the orange groves and vineyards



and the topography of monumental engineering feats or, thirty years later, the neon-violet sunsets. Just another day in paradise so soothing to the imagination.

The architecture of this earthly picturesque Hollywood was a Zen mishmash of rambling Spanish vernacular buildings nestling a non-goal-specific lifestyle where extravagance was an obsession. Hollywood had mad money and more abounded. But still, there was a private, self-oriented inner series of communities within this group orientation and ultimately, world-centered outer life views. Westerns pictured this world. The Hollywood western told tales of the water rustlers, the land grabs and the sundry great robberies - delighting the conscience of Hollywood and selling to the extent of distribution lines then reaching only the English speaking world.

The studios however, by 1919, were also the despised land-schemers in Hollywoodland. The collective plan for an "arts and theater for all" as envisioned by Aline Barnsdall, et al. was suddenly thwarted after World War I when the studios quickly bought out vast areas of cheap land for indoor-shoots. Oil was struck all over the area. Artistic dreams rose and crashed like the Malibu surf.

For craftsmen-architects such as the Greene Brothers, the early wealth attracted to this gracious land afforded an obsession in wood and wrought iron and detailed artistry beyond belief. Clients of old-world money, who thought Pasadena the center of the world and their social playground, were thoroughly entertained by these arts and crafts people and the architects who led them. They were also rather disdainful of the movie producers, while nevertheless delighting in viewing their products.

Another wave of film people landed on this idyll and sun drenched setting about the time Neutra was viewing the neon sunsets in Technicolor. World-class architects



found themselves without work and turned to their artistically sensitive colleagues who had chosen the more lucrative world of the movies to build their careers.

Architects venturing out of the drafting room found themselves directing studio set design and also found themselves with a client base of such disparate bedfellows as Hollywood is varied and ingenious. Those with corporate neurosis, actors and artists, charlatans, the Beautiful, the Talented and the vice-loving fringe; the people-galaxies of a rigid studio system whose leaders modeled themselves on the early industrialist's mediaeval guild system.

Today, one can still love the relative expression of the Westerns - especially for architects - the many parodies or Spaghetti Westerns of Europe whose great stars were Charles Bronson and Clint Eastwood. While these knock-offs can and do make one cringe, they are consistent with the adage that "imitation is the sincerest form of flattery."

The Hollywood Western claimed to have launched the great stars, at least according to the Autry Museum of Western Heritage perspective. It suffices to say that the Hollywood Western launched our own Ronald Reagan to the position of Governor of California, and that this medium later saw him viable as the President of the United States, as did a majority of the electorate.

The architect-archetype, Gary Cooper in *The Fountainhead*, starred as the western Hero. These male role models are still powerful examples inspiring, no doubt, the head designers who run the practice of architecture today. There was a generation of gracious and laconic Gary Cooper types such as William Pereira and Lloyd Wright. Archetypes give form to the

substance.... Movie set design is coming pretty close to stardom. Talents emerge and they are usually a charming phase of an architect's career, such as in the AIA's own National Past President Chet Widom. While these architects produced a voluminous and prolific amount of style that resonates throughout the world today, they might take a lesson from the Western film producers who, in the early days of Hollywood, would shoot footage first and produce the movies later. With components, we have the footage to then create three or four buildings from the editing room mentality of the Hollywood Western.

Design-wise there was a "vernacular" forming in early Hollywood. This emergent design vocabulary was unusual because of the stage sets built randomly in the city fabric. Near Hollywood Boulevard set facades held up by scaffolding could be seen. This had to have affected the mind-set of Los Angeles' citizens driving around town during that time.

There was also a certain cost-efficiency best expressed as an erudite volumetric. The minimalist detailing was epitomized later by the small-scale work of Frank Gehry such as his South Hollywood Danziger Studio, 1968, or by his associate Josh Dawson Schweitzer's Joshua Tree Bim House, 1990. Both designs are slick and can easily take on what Hollywood or the desert has to offer: the gunfights, ranging herds of

## HOLLYWOOD, LIKE BUILDINGS, IS BEST WHEN IT "TRIES TO BE" RATHER THAN WHEN IT JUST "IS."

auto-car-cows with the crystal glare of pristine desert light. Somehow the scaffolding could work with their designs too. The structuralists of literally a Hollywood Western.

This city, and most of its architects, tended to produce small inner-focused courtyard plans for domestic and business purposes that would grow and be exported. Jane Jacobs points to the large-scale work of Victor Gruen. His shopping malls across the country emulated this inner-focus where parking structures circled wagon train-like forming a fortress to the outside world.

OK. So the Western movie metaphor for modern architecture may be a little bit of a stretch, as is drawing a parallel between The Getty Center and a Hollywood street at night. But, all three are evolving along with their time.

Hollywood, like buildings, is best when it "tries to be" rather than when it just "is." It will never be completely static. Small parts will always try to interact. The rapid transit, the smog, the tourists, all will occasionally arrive at a single moment of balance. But this is, at best, only momentary. As any ecosystem grows, change in any element within it causes the whole system to change and to again, attempt re-balance.

Both Hollywood proper and improper are changing rapidly, as is The Getty Center. What they will be and what they have been is probably part of the same entity. Like the great L.A. Marathon, or the beginning and end of the overflowing El Nino flood channels, or the Baby Boom generation, Hollywood will be what it dreams itself to be - sometimes better, sometimes worse. A Neverland world of the most pleasing of all arts.





review

# new work:studio projects



EG DOLVER

MCA MUSIC PUBLISHING  
STUDIO 440 ARCHITECTURE & ACOUSTICS





DISNEY FEATURE ANIMATION  
DMJM ROTTET

BY MARY EAVES MITCHELL

**T**he entertainment industry remains strong, a quintessential part of the fabric of Los Angeles. Despite frequent reminders that L.A. is about much more than "Hollywood" and warnings, both dire and mild, by L.A. area economists that the entertainment industry is surely set for another of its cyclical down-turns, the entertainment industry continues to provide our industry with a certain amount of sustenance and, in many of the best cases, creative freedom.

Firms have made, or at least significantly enhanced, their names with work for entertainment industry clients. This applies as much to the ubiquitous Gensler as it does to specialty boutiques like Studio Bau:Ton, Studio 440, Scott Carter of Wylie Carter Architects - some of whom are ingeniously packaging architectural and acoustical services. While there are firms who have built longstanding relationships with studios and production companies, there are also the relative newcomers. NBBJ, while not new to Los Angeles, has of late remade this office into one of their very successful Sports and Entertainment Divisions, focused entirely on those segments of the entertainment industry. HLW International, in under three years, has shot into the center of activity surrounding the entertainment industry, winning projects from several of the major studios, broadcast and production houses-Fox, Warner Bros., Disney, ABC, DreamWorks.

The opportunities seem to continue to grow. The need for space still explodes. In addition to flurries of activity in and around the Disney, Fox, Paramount, and Sony studio lots, huge new studio facilities have been planned throughout the city, from Manhattan Beach (Bastien & Associates) to Downtown (Smith Hrick Developers, the former Unocal headquarters) to Santa Monica (The Landau Partnership, Santa Monica Studios). We are also seeing that the influence of the entertainment industry, especially regarding physical environments, has extended

pervasively out, beyond the light industrial "barns" traditionally associated with production studio lots, into the mainstream commercial real estate market. Attracted by the open spaces which used to house such industries as paper mills and machine assembly plants, the entertainment industry has consumed hundreds of square feet in some of the city's semi-marginal industrial zones, transforming them into desirable areas.

Many architects have involved themselves in such projects from time to time; a notable few have developed a substantial portfolio of this project type. Eric Owen Moss, for example, has recently completed production offices for entertainment industry media group, Metafor. The latest piece in his well-known Ince/Lindblade complex, which contains the award winning Gary Group offices. This project is one of many in Culver City that have resulted from the architect Moss/developer (Frederick) Smith collaboration. Another

CENTRO DE CAPACITACION CINEMATAGRAFICA  
STUDIO 440 ARCHITECTURE & ACOUSTICS







10950 (SKYE) STUDIOS  
STEVEN EHRLICH ARCHITECTS

firm that has capitalized on the continuing interest in the Culver City area is Stephen Ehrlich Architects. Their newly completed 10950 (aka Syke Studios) is a 150,000 square foot media office and studio facility on Washington Blvd. west of the Sony Pictures Studios. A grouping of existing structures has been stripped to its essential framework, refit with new structure, and ingeniously linked with spare functional and aesthetic elements. Together with the insertion of a "communications technology infrastructure," these interventions have tied what was an assemblage of adjacent buildings into a media campus.

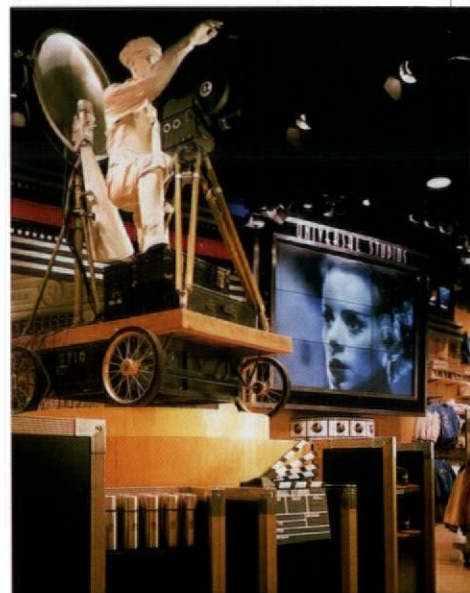
With a rapidly depleting stock of industrial building office space, and the resultant skyrocketing rents, the commercial market has turned to new construction to answer the demand. HKS Principal Jack Price states that "the design of the traditional speculative office building has evolved in response to the needs of the entertainment industry tenant. Elements such as higher floor to floor heights, exposed structure, indirect lighting, day lighting, open plan and dynamic forms and finishes, are being incorporated into the speculative office building. The more raw 'industrial aesthetic,' as opposed to the polished corporate aesthetic, seems to find an appreciative audience in the entertainment industry." HKS has been quietly building a portfolio of such commercial projects in Los Angeles and Orange counties, working with developers and leading entertainment industry conglomerates.

The confidentiality agreement, which seems part and parcel of work in this industry, limits the ability to illustrate a comprehensive sampling of

recently completed projects. Nonetheless, what follows are a few notable examples. **Universal Studios Store.** Less than a year after Gensler's completion of the interior design of Universal Studios' on-lot 7,500-square-foot prototype retail store, Gensler was again involved with Universal's Consumer Products Group designing new 23,000 square foot offices. The store, completed in 1996, celebrates the movie-making process, with iconographic props and sleek displays featuring the store's colorful merchandise. **A&M Records.** There is the unusual in what is an unusual array. Alisa Smith's A & M Records Studio Production Office is inserted into the old carpenters woodshop on the historic Hollywood lot. Smith's design respects the character and nature of the building whose intriguing history (Charlie Chaplin, Red Skelton, CBS' Perry Mason, then A&M) is as much an attraction to the project as the skillful insertion of new partition systems and custom designed furniture. Historic expert, John Ash Group, was Executive Architect. **Fountainbridge Films.** In another vein, Antonia Hutt's residential treatment of the Los Angeles offices of Fountainbridge Films represents much of what is asked for by a whole faction of entertainment industry executives - elegant, tasteful, "feeling like home."

In the audio realm, the boutique firms, combining architectural and acoustical design, offer us perfect little gems. Studio Bau:Ton, led by designer Peter Grueneisen, has recently completed a handful of media related projects in the L.A. area. **Creative Café Wilshire** is the complete renovation of a film dubbing and post production facility. The Studio has done several facilities for individual users, from residence facilities for film industry luminaries, to recording studios and audio post production for the band Yello, **Stevie**

UNIVERSAL STUDIOS STORE, GENSLER





Wonder's Wonderland Studio, movie composer James Newton Howard, and previously, Stewart Copeland and Peter Frampton. A notable larger project is their **Musician's Institute** in Hollywood, an audio engineering teaching facility which includes main audio studio, TV broadcast studio, acting school, and coffee shop.

The much-publicized **MCA Music Publishing** facility in West L.A., contains an 1800 square foot demo studio and tracking room by Studio 440. As with Studio Bau: Ton, Studio 440 has built a reputation for itself doing "acoustics/architecture." Here, Studio 440 points out that the geometry of the space is developed from the desired acoustic characteristics. This lushly colored atmosphere uses the traditional studio finish materials with inventive, yet cost efficient twists. The firm's Kalimba/Magnet Vision Recording Studio in Santa Monica is a private facility for Maurice White. While sophisticated technology is a driving force in the design of this space and others like it, it is not an end in itself, but is employed to support comfort and inspiration for recording engineer and artist alike.

**Blue Sky/VIFX** is a well-known special effects studio and a subsidiary of the film company, Twentieth Century Fox. Three warehouse structures totaling 95,000 square feet in West L.A. have been acquired to accommodate a new creative work environment for the studio's 300 employees. The existing bowstring truss structures provide an elegant backdrop that the new architecture seeks to enhance and preserve. Clive Wilkinson Architects with Ove Arup & Partners, Engineers, are designing a highly technical backbone to support the client's sophisticated digital effects production needs with a network of Machine Room, Clean Rooms, Sub Machine Rooms, Editing Suites and Screening Room, as well as conventional office space. Each building has a different creative character with recreational spaces to support the staff's long working schedules. The space between the two north side-buildings provided an opportunity to incorporate a garden with shade trees, water movement and an outdoor patio to the adjacent dining area. The buildings' low-walled brick and concrete exterior is enlivened by the addition of sculptural mechanical rooftop platforms. The main entrance ramps up to a metal and glass pavilion, which stands apart from the warehouses, and provides a shaded reception and waiting room before



10950 (SKYE) STUDIOS RESTAURANT

entering the high-tech interior.

**TBWA Chiat/Day Inc.** has an international reputation for creative advertising that pushes the limits of the art. They also have an international reputation for promoting highly creative architecture and work environments, both in the theoretical arena and with their physical building products. The relocation of the agency to a large warehouse environment has been precipitated by the expansion out of their existing Frank Gehry designed 'Binocular' building. The new warehouse interior offers a creative open environment where the whole agency can exist in one space—a 105,000 square foot open shell with about 15,000 square feet of new mezzanines. Open workstations for 500 people will be custom designed and fabricated by a major US furniture company, with prototypes tested in their current facility. The scale of the warehouse and the ambitious program offers the chance of developing a "small city" environment with changes in elevation, multiple levels, landmark structures, green park space, an irregular "skyline," distinct "neighborhoods," a roof garden, light wells, etc. On the exterior, a sculptural metal and glass clad "gatehouse" structure is proposed to accommodate the agency's main entrance and provide an identifying landmark. This building looks back at the warehouse through high glass walls and accommodates a waiting and meeting space with a gallery for displaying the agency's creative work. The gatehouse is connected to the main warehouse by two glass-enclosed pedestrian ramps - one connecting to the ground floor and one to the mezzanine level inside.



# architecture in the digital domain

BY ELIZABETH MARTIN

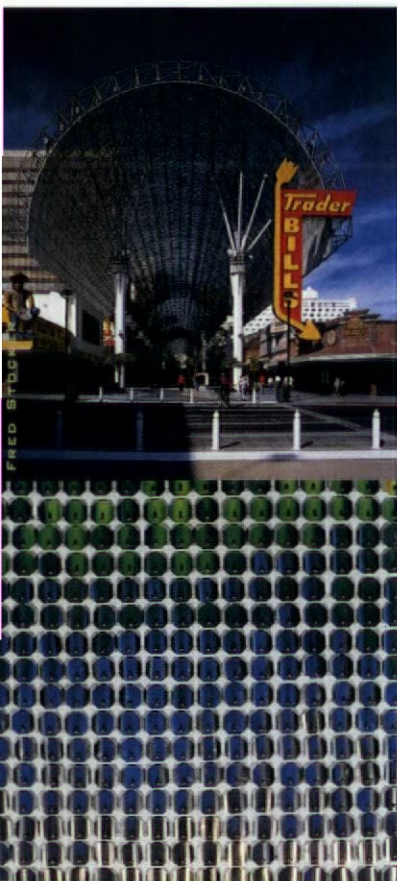
Let me confess to my propensity for the real imitation of Las Vegas as a city to experience over experiencing the fake reality of a Hollywood movie. If you had to choose between a genuine cubic zirconia and an imitation diamond what would it be? It's a tough choice, but surprisingly one we find ourselves making all the time.

Will it be non-dairy liquid milk or powdered creamer? For me, all you need to do is scan my Ralphs supermarket card to know what my habits are, my daily sub-conscious decisions. Now-a-days, people crave extra sensory stimulation. Designers Jon Jerde and Rob Legato are both inventing forums, or scripted spaces/experiences, to satisfy this desire: one an actual built space, the other a three-hour feature length movie. The two men in question have never met, but both have pushed and pulled what their jobs normally entail by propelling beyond their usual scope limitations and re-defining their roles as creators.

The entertainment industry merits study simply by virtue of its enormous presence in our lives. Filmmaking is a powerful economic force with almost ninety percent of Hollywood films containing visual effects (FX) in some manner, shape or form. Many are subtle and unnoticeable, such as "Driving Miss Daisy," others flamboyant and eye-catching, i.e., "Terminator." From the late 1950's to the late 80's, you and I, the taxpayers, poured money into first, the space program, and second, the defense industry and encouraged developments in science

and technology. In today's economic environment, the entertainment industry is pouring an unbelievable amount of hard cash into the digital realm with FX houses creating full-fledged R & D departments in order to keep up with their competitors. Architects are now embarking on similar growth and change. Recently, for many creative professions, the evolution from a mechanical to an electronic process has reached a crucial point of going digital or going out of business. The fast-paced shift from: 1.) The Mode of Production-imitating the human body, to 2.) The Mode of Information-imitating the human brain-is dramatic. Our natural tendency to develop instruments to imitate our own function is being replaced by a desire to reproduce our mental ability, bit-by-byte, in electronically mediated communication systems. Architects are still struggling with this shift and have been slow in changing their way of thinking-the tried and true design process of yesteryear. The tool making inventors that once controlled the FX industry by dealing with such classic mediums as concave / convex glass lenses, machine-parts, projection screens, oil paints, motors and so on, are now being challenged almost on a daily basis to re-think their jobs or lose them.

THE JERDE PARTNERSHIP'S FREMONT STREET EXPERIENCE IS SHOWN DURING THE DAY (BELOW) AND AT NIGHT (TO THE RIGHT) WITH ITS VISUAL EFFECTS. THE VAULTED CANOPY IS SEMI-TRANSPARENT TO ALLOW FOR 50% SUN SCREEN DURING DAYLIGHT.



LIGHTING TRELLIS DETAIL







For architects, two-dimensional computer-aid design (CAD) is commonplace, but on the whole, architecture as a profession is not a sophisticated user of information technology. However, if you take a look at the work of visionary Jon Jerde, you will find an architectural firm that for the last twenty years has been developing theories and methodologies quite unlike its contemporaries. Jerde explains the firm's philosophy by stating that he is not concerned with the evolution of an architectural style, but rather with the evolution of an idea. The content of his ideas focuses on communality and experiential place-making, not on object-making as is most often the case in architecture. Jerde's goal is to bring civility, continuity, and connection to the chaotic built environment in which we live today.

Jon Jerde introduced the process of addressing a problem with a consortium

of people from many fields; a methodology of channeling human talent and knowledge into a unique communal working style called co-creativity.

Co-creativity as practiced by his firm brings together re-markable people of diverse talents. Among these creative talents are film directors Steven Spielberg and George Lucas; writer Ray Bradbury; artists Robert Graham and Lita

Albuquerque; and architects Jean Nouvel, Cesar Pelli, Ricardo Legoretta, Craig Hodgetts and Ming Fung.

The Fremont Street Experience is a project the Jerde Partnership designed in the historic heart of Las Vegas. The concentration of casinos clearly contrasts the character of "The Strip" where major gaming facilities are typically separated by distances that discourage movement other than vehicular. Inherent in this contrast is the seed for making Fremont Street an urban theatrical experience. In an abstract sense, the existing archeology can be considered the stage proscenium, ready for the attraction-the performance that draws the audience. As conceived, the project redefines the ground and the sky planes of the street by stretching a ninety-foot electronic billboard between two buildings upon which lighting effects are displayed to provide visual and auditory stimulation.

The challenge of Fremont Street was to create a light show that would smoothly articulate across a span 1,400 feet long and 125 feet across, all the while accompanied by a soundtrack that stays in sync with the movement of the lighted animation. Contractors, ranging from the world's largest sign company to a Hollywood producer of MTV music award shows, were part of the co-creative process adding the technical know-how.

The film industry, on the other hand, is very different. Computer generated images (CGI) play an important role in the production of all films, but relatively little in their design. Visual and special effects are, in fact, primarily the technological side of film-making that focus on how to create a desired effect. Take a milestone FX film like "Jurassic Park", when you cut out the CG dinosaurs there isn't much else for an audience to sink their teeth into. Plot, theme, character development? Up until the most recent film "Titanic,"

movies like the "Fifth Element," "Terminator," and "Species" all relied purely and simply upon visual effects. "Titanic" is a film by James Cameron that retells the story of the 1912 maritime disaster incorporating actual on-site footage shot with underwater-modified cameras. What separates "Titanic" from previous FX films is that the effects evoke feelings within us not usually called up by this genre. What is interesting about Rob Legato, Titanic's visual effects supervisor, is that he has carefully chosen films that are not the usual creature-feature "bang 'em up, shoot 'em up" films that typically rely on visual effects. Legato's direction during his tenure at Digital Domain working with James Cameron, has been to create a cohesive experience by integrating the design tools of visual effects with all the storytelling elements of a film. Legato's strength is an ability to achieve the seamless imagery of "Apollo 13" and to create story enhancing, believable imagery like that of "Titanic." There is a digital stigma where digital shots look like rock candy - everything in the image is too perfect. If a car, for example, is an important feature within a shot, an enormous amount of energy is needed to digitally create dents, dirt and oil drippings (the things of reality) to convince the viewer to believe and not question the image. In essence, the subliminal sense that the viewer brings



to the theater is the armor the FX supervisor has to pierce to make the shots believable. This is the hurdle that a filmmaker must jump over by conquering the principles of motion.

Through the basic principles of motion, we know that motion is broken down into 24 frames per second. Therefore you can manipulate 24 frames and wind up with a second of motion. According to Legato, "In visual effects, what a filmmaker is trying to do at all times is mimic the artifacts of a motion picture camera operating at 24 frames per second: not by trying to imitate reality, but reality as interpreted by the camera." The principle of motion is exactly the same in the digital realm, but the



beauty of it is that with digital information, the picture frame is broken down into millions of pixels. Every pixel or picture point is separately addressable within the frame at a very high resolution; therefore, we are gaining the ability to obtain complete and absolute control over the image.

Throughout the "Titanic" process, Legato studied tides and the movement of water, human anatomy, action and facial emotions; and various wind and weather activities. As you can see in the illustrations of Shot 139 in "Titanic" depicting the CGI sequence of the ship's hull, as well as Shot 139.30 depicting the Deck, the portrayed reality is uncanny. Each shot has layers and layers of



TITANIC COMPUTER IMAGERY COURTESY OF DIGITAL DOMAIN

information. Take color as one component: first blue shades are added separately, then green, then red, then a spectrum of RGB, all under the scrutiny of a visual effects supervisor's expert eye. Whether or not you liked the overwhelming plot of love story in the midst of chaos (not to mention the overtones of sophomoric conversation), the seamless CG images created in "Titanic" were phenomenal and earned Legato an academy award this year.

Right now in film, specifically in visual effects, it appears that anything is possible if you throw enough money or time at the task in question. As creators, we all have the tools, or we can combine tools to do anything. This does not mean that it's easy, straightforward, intuitive, or cost effective. However, it is in the best interest of architects to recognize the need to create a cohesive field from disparate tools and to less cautiously begin the evolution from the Mode of Production to the Mode of Information. Subscribe to Moore's Law that suggests production speed doubles every eighteen months and factor in costs dropping by half during the same timeframe.

As you can see in the thematic experiences of Fremont Street and "Titanic," the relationship between sound, graphic signs and space has grown more and more ambiguous. In this respect, experiments carried out by Jon Jerde and Rob Legato will prove to be an invaluable catalyst for architects who seek to go beyond conventional categories. Hopefully, looking at the work of these individuals widens the scope of architectural inquiry. Both individuals have a common creative approach which puts the essentially elusive nature of the creative act, over and above the traditional opposition between design and technology, to the test.

## site.seeing

[getty.edu/digital/surfsup](http://getty.edu/digital/surfsup)

Visit the Prado at lunch, look at your favorite Goya, and send a virtual postcard to a friend, all within minutes via "museum without walls," a feature of Getty's website. You can access the Prado, the Louvre, The British Museum, MOCA and LACMA, to name a few of the collections on-line.

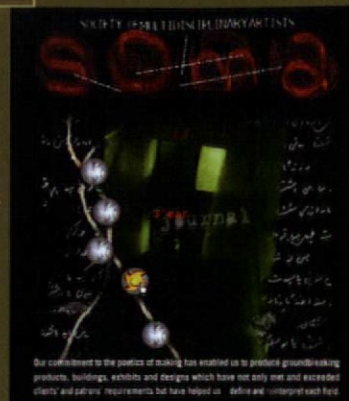
[lacn.org](http://lacn.org)

As one might expect, the Getty website is packed with useful resources and information, including the LA Culture Net, which lists events in the arts and entertainment, by topic and date throughout metro LA. One can also access several databases throughout [lacn.org](http://lacn.org) including the Avery Index of Architectural Periodicals, the USC Photography Collection, the LA Public Library; the Getty, and AFI Film Institute.

[mapblast.com](http://mapblast.com)

For physically getting from Point A to Point B, check out [mapblast.com](http://mapblast.com) for door-to-door directions (visual and written).

THE DIGITAL EXPERIENCE FACILITY AT THE GETTY CENTER PROVIDES HANDS-ON WORKSHOPS IN INTERNET USE. ONE PROGRAM SHOWS VISITORS HOW TO ASSEMBLE THEIR OWN VIRTUAL GALLERIES FROM MUSEUM COLLECTIONS AROUND THE WORLD. IT'S EFFECTIVE, FUN, FREE AND FOR ALL AGES. (OF COURSE THE TECHNOLOGY IS THE LATEST.)



[somartists.com](http://somartists.com)

This is a site by architects and artists who specialize in graphic, website and product design as well as architecture. The site uses web technology to engage creatively and appropriately.

[volumes.com](http://volumes.com)

For a look at emerging talent in architecture, graphic design and product design, (click on the 101 New Blood icon), this site offers a sampling of biographies and work by architects and designers included in the 101 Exhibition.

[producers-source.com](http://producers-source.com)

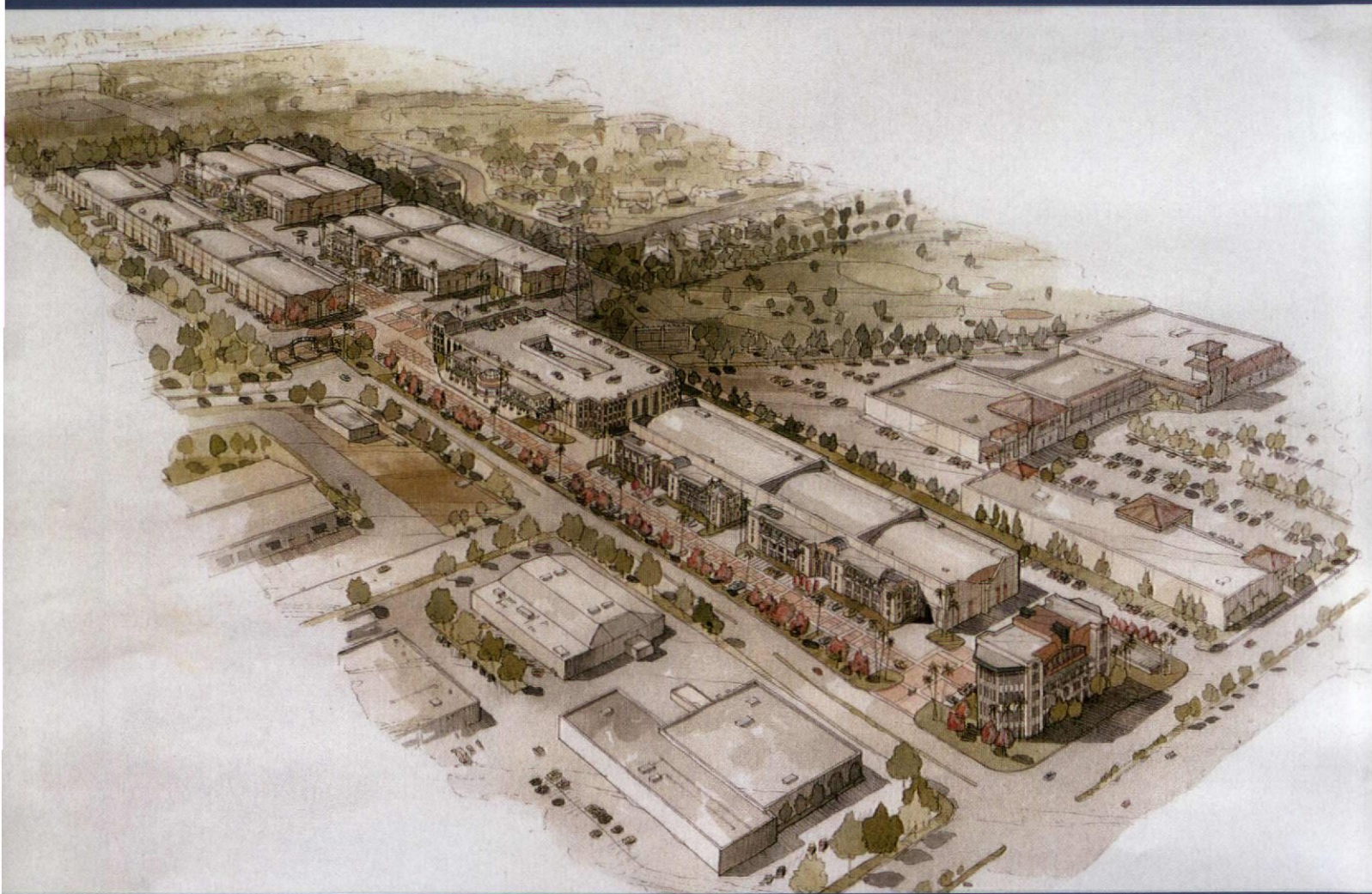
Since this issue of *LA Architect* is devoted to the entertainment industry, [producers-source.com](http://producers-source.com) is an online database for "the industry," listing everything from finding a giant inflatable gorilla to the telephone numbers for the top restaurants, caterers, film labs, etc. Might be a good place to have an architectural listing...





"WITH THE MOTION PICTURE BUSINESS GOING STRONG AND NEW TELEVISION AND CABLE VENTURES BEING CREATED ALMOST WEEKLY, BUILDERS HAVE LINED UP PLANS FOR MORE THAN 5 MILLION SQUARE FEET OF OFFICE BUILDINGS NEAR THE MAJOR STUDIOS IN GLENDALE AND BURBANK. ANOTHER 3 MILLION SQUARE FEET OF DEVELOPMENT IS PLANNED IN SANTA MONICA, CLOSE TO WHERE MANY ENTERTAINMENT INDUSTRY EXECUTIVES LIVE."

-M. FULMER, LA TIMES (MARCH 31, 1998)



MANHATTAN BEACH STUDIOS  
BASTIEN AND ASSOCIATES



# studios migrate... again!

MONEY TALKS... WILL HOLLYWOOD WALK... DOWNTOWN?  
WILL PALMDALE BE THE NEXT BURBANK?

BY RINALDO VESELIZA, AIA

**R**ecent announcements by several major developers to build production facilities and soundstages in non-traditional areas prompts one to ask the question: Where is the film/entertainment industry headed next?

During the 1980's, Burbank's Media District saw a booming period of expansion. During the 1990's, the influx of affordable technology and the process of studio downsizing have been primarily responsible for the migration of the workforce and projects to smaller, independent companies distributed far and wide...with the Internet as the link.

Technology has changed the concept of studios forever. Smaller, more adventurous production companies can reasonably purchase technology for post production editing and special effects. This means smaller independents can compete for the same technological movie-making solutions as the larger studios. In fact, the bulk of the film industry has been decentralized to create many smaller, more efficient operating units which produce and market the majority of films to larger studios for distribution. Two factors are responsible for the decentralization of traditional studio operations: 1. Major studios are running out of land for production facilities-particularly large soundstages. 2. As smaller companies evolve, they have greater flexibility to choose to work and live where creative space is affordable. Some companies are heading for less expensive but more distant locations to manage their budgets. More importantly, executives for the smaller companies

are locating their operations in non-traditional settings closer to home, hence the recent migration to the Westside.

Will new computer based techniques eliminate the need for large studio backlots? Not anytime soon. There is still a great need for open space to blow-up cars, trains and airplanes; build giant sets and giant ships (i.e., "Titanic") in large pools; build fires, burn buildings, drop bombs, and simply shoot footage all night if necessary at a moment's notice. While technology has been able to cut the need for some large and complicated stage sets, the current demand for soundstages remains higher than ever. New facilities are blossoming everywhere including downtown Los Angeles, Culver City, Manhattan Beach, Santa Monica, Venice, North Hollywood, Glendale and Santa Clarita. Visionary investors looking for long-term growth potential have set their sights on virgin territory in the Antelope Valley where employees can afford to live, land and open space are plentiful, and tax incentives are encouraging for business.



**Real Estate Costs.** With greater and more stringent restrictions, Hollywood productions are required to pay more dearly for what used to be a status privilege. Urban studio land is too expensive for soundstages. Universal Studios is converting its soundstages to themed attractions-which make four times more revenue from tourism than production. While the heart of Hollywood is Paramount Studios, the soul production companies have moved to the Westside in search of better live/work conditions. The remaining Hollywood production facilities are gradually being upgraded to provide office space. Hollywood is also targeting the tourism market with bigger museums, shopping arcades and more glitz than ever.

**Location, Location, Location.** Increasingly, Hollywood has been shooting at remote locations due in part to a shortage of quality stage space on major lots. The high cost of local union labor and services also contributes to out of town filming. North Carolina, Toronto, Phoenix, Seattle, and Vancouver have recently opened new facilities to accommodate the burgeoning Hollywood appetite. Hyderabad, India is interested in enticing Hollywood producers with world-class facilities on a 2000 acre site-complete with 40 soundstages and enough hotels to film 10 motion pictures simultaneously. Nevertheless, the complications associated with traveling for production are numerous, to say the least, and provide many reasons filmmakers prefer to work in Los Angeles. Los Angeles County is best equipped with skilled labor and tools, and the weather remains a primary attraction for filmmakers.

## HOLLYWOOD IS MORE A STATE OF MIND THAN A SPOT ON THE MAP



this once thriving community. The historical draw of the studio is its main feature. However, the need for serious, large soundstages is enormous, and the need for office space has taken away the possibility for new soundstages. Luxcore's recent run at the studio business, with Rotondi's design for New Studio, failed at the financing table.

**Downtown Los Angeles.** Between the museums, sports arena, concert halls, and loft spaces, creative synergy has come to downtown L.A. the way it did in New York City during the 1960's. The price for industrial and office space has hit bottom and seems attractive to investors looking toward the future. There is a demand for creative SoHo-type spaces in downtown urban neighborhoods, especially in a town with so much suburbia. Production talent and offices are likely to move to inexpensive downtown neighborhoods with vacant warehouse and factory spaces providing a secondary market for soundstages and set storage facilities.

**Playa Vista** The proposed on-again, off-again DreamWorks Studio at Playa Vista has all the ideal amenities of both working and living in the Playa del Rey community. DreamWorks' plans call for a major headquarters facility with limited "boutique" studio facilities. Most of their production work will go elsewhere.

**Culver City.** Several recent renovations have rekindled the interest in

**Santa Monica.** MGM is the major studio in residence, having forsaken its large, noisy soundstages and backlot in Culver City for the clean executive look of corporate facilities at the former Colorado Place. Santa Monica Studios has been in the planning stage for several years, but is not yet a reality.

**Manhattan Beach / El Segundo.** Roy Disney's Shamrock holdings has had the most success with studio development outside traditional areas garnering a 5-year commitment from Fox Studios (located in Century City) for at least five of its soundstages at the new Manhattan Beach Studios. The 22.5-acre El Segundo site will eventually house 14 soundstages. Construction is in progress.

**Santa Clarita.** Until recently, Santa Clarita Studios has been the home of Aaron Spelling's "Beverly Hills 90210."





SANTA MONICA STUDIOS  
THE LANDAU PARTNERSHIP

Several buyers are looking at the studio as an investment venture, but with no major long-term tenants, it does not pencil-out as a real estate gamble. However, Lincoln Property's purchase of the former Lockheed plant industrial buildings may change the balance in Santa Clarita's favor. The Lockheed plant is potentially convertible to soundstages and production offices. Though Santa Clarita is not within eyesight of the executives in Burbank, employees have embraced the quality of life and cost of living issues which make the high desert country very appealing.

**Burbank/ Glendale.** Real estate costs have driven developers to focus on building speculative production space in Glendale. Both Disney and DreamWorks are building production space, driving the price of old industrial space on Flower Street to three times its value two years ago.

**What about Palmdale?** The headline for the April 2, 1998 issue of New Times Magazine blares out like a tabloid: "STRAIGHT OUTTA PALMDALE: How renegade moviemakers in a desolate patch of Mojave suburbia are building a film empire-and making Hollywood drool about the NEXT BIG THING."

Officials estimate that 25-30% of residents of the Antelope Valley (pop. 300,000), including Palmdale and Lancaster, work in small Westside and Valley production

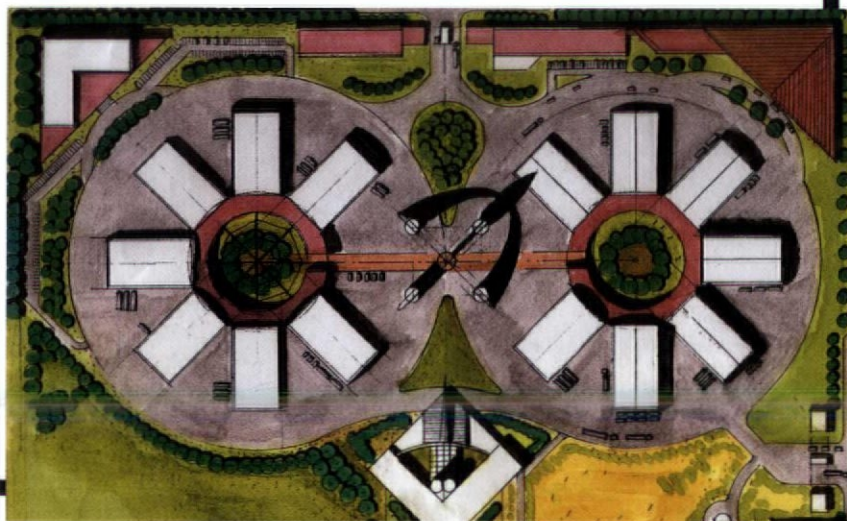
companies. Palmdale is the new affordable bedroom community closest to Burbank. However, because of its location outside the 30-mile Zone, production companies must pay extra for travel, meals and labor. Palmdale and Lancaster are lobbying unions to eliminate or expand the Zone to promote filming and studio development within the rapidly expanding community. Tax incentives, low costs, availability of open land and labor all contribute to speculation that Palmdale is the next Burbank.

The proposed 300 mph Bullet Train and new Airport at Plant 42 in the Antelope Valley would help promote this type of development. Amtrak has already made agreements with several private companies to run antique railroad excursion trains from Downtown Los Angeles to Palmdale at some point in the near future. The biggest obstacles for the Antelope Valley communities seem to be travel time (45 min. to Burbank) and public awareness ("Where is Palmdale/Lancaster?"). However, with diminished real estate opportunities in Burbank and Hollywood, the travel time is much shorter and costs more reasonable than the alternatives in North Carolina, Texas, or even Arizona.

The City of Palmdale has licensed 120 acres of raw land for a new studio facility, Starworld Palmdale Studios, with hopes of attracting Hollywood. The studios will feature an instant permit process and 24-hour operation, allowing, at a fraction of major studio lot costs, the type of film activity no longer tolerated in Hollywood, Burbank or the Westside. For example, a show shooting night scenes in Burbank is forced to shut down at a certain hour due to noise restrictions. On an hour's notice the production can move to Palmdale and resume shooting all night.

With increasing projections for film production in the coming years, the studio business will be growing in all locations.

STARWORLD PALMDALE STUDIOS  
RINALDO VESELIZA, AIA





## colburn school of performing arts

LOS ANGELES

HARDY HOLZMAN PFEIFFER

The project is located on a prominent site at the center of LA's "cultural necklace" which includes downtown's Water Court, Spiral Court, Museum of Contemporary Art, the future Disney Concert Hall and the Los Angeles Music Center. The school will serve more than 800 pre-college students in music and dance and includes a 55,000 square foot building, 94 car garage and plaza adjoining MOCA. A highlight of the new facility will be a 420 seat concert hall mainly to be used for chamber music and designated for students and other musical performers such as the Los Angeles Philharmonic. Incorporated into the building is the historic Jascha Heifetz Studio, designed by Lloyd Wright in 1947 and reconstructed as a unique teaching space.



## science and technology research building

UCLA CAMPUS WESTWOOD

AC MARTIN (DAVID C. MARTIN, FAIA, DESIGN PARTNER;  
TIMOTHY R. VREELAND, FAIA, PROJECT DESIGNER)

The STRB is a 52,000 sq. ft. science/engineering laboratory intended to house mega-science experiments accommodating an expanded version of the Large Plasma Device, an enlarged Tokamak, and the Mars Lander. Steel trusses span the entire 100 foot width of the building encompassing both the high bay and the double tiered low bays.



# in the works

## west valley housing

CANOGA PARK

ALEKS ISTANBULLU / JOHN KALISKI

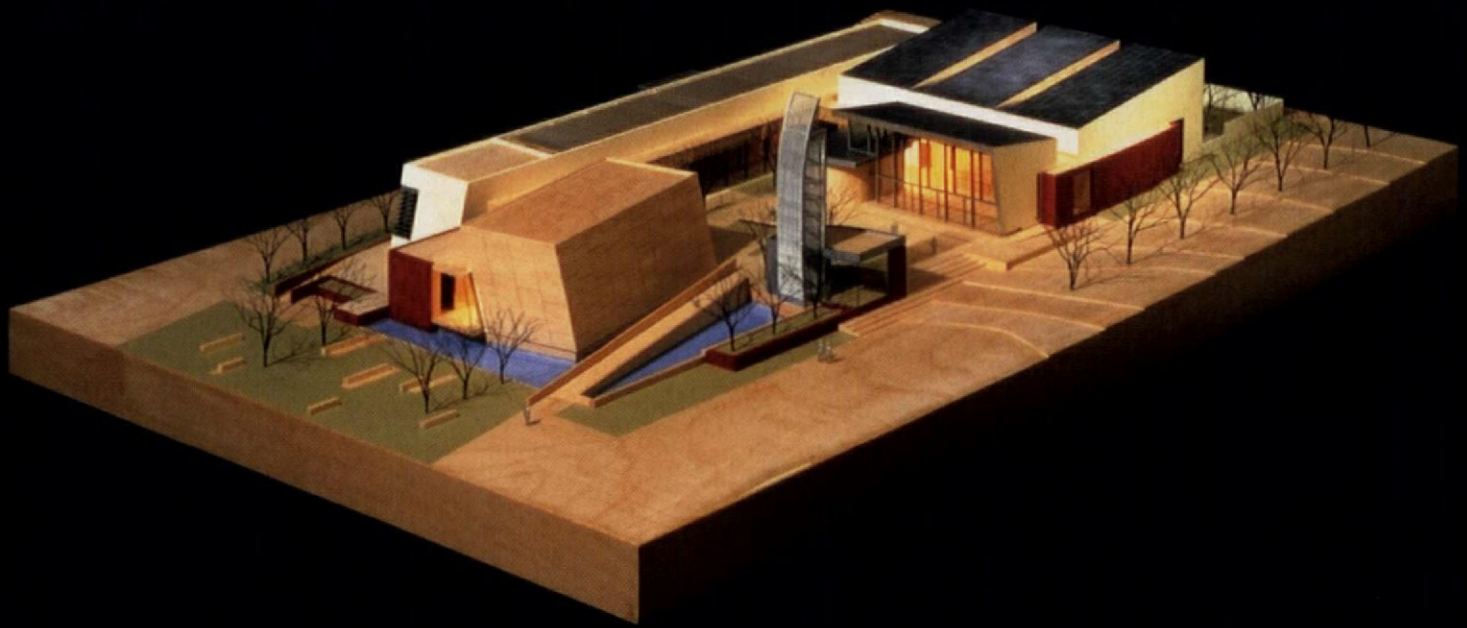


The project team's stated goal is to provide carefully designed homes for sale to low income families who can in turn become stakeholders in the community. The site design inspires interaction between the houses organizing the homes about a common driveway that doubles as a safe driving surface when in use and an activity zone at other times. Pockets of activity such as a barbeque area, swing set, benches, drinking fountain and light posts are designed into the driveway/courtyard. The complex consists of eight units of new single family detached housing.

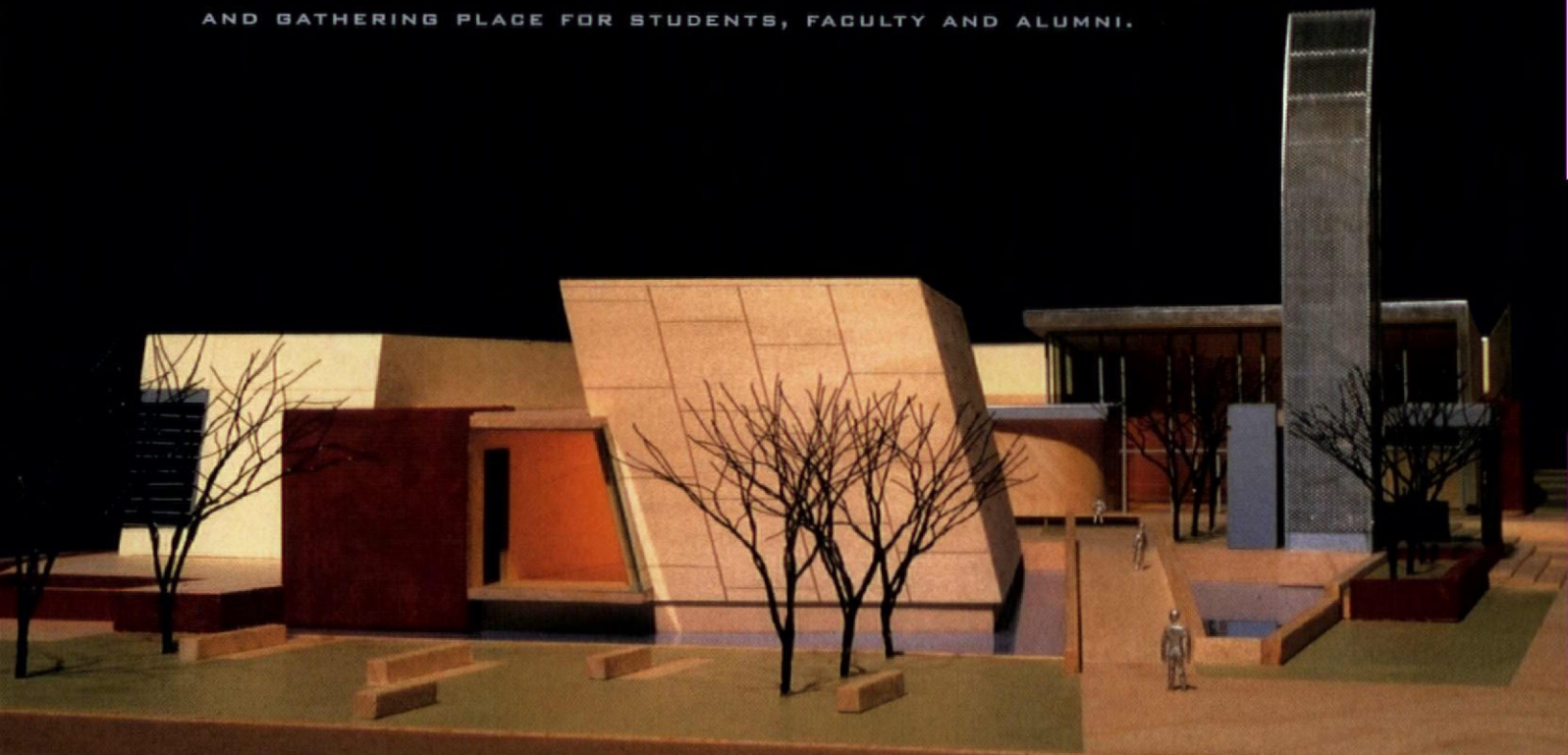


university of california, riverside

SWEENEY/RUBIN ALUMNI + VISITOR CENTER  
DWORSKY ASSOCIATES



THE SWEENEY/RUBIN ALUMNI CENTER WILL SERVE AS A GATEWAY  
TO THE UCR CAMPUS. THE FACILITY CONSISTS OF 25,000 SQ. FT.  
AND PROVIDES A MULTI-FUNCTIONAL CONFERENCE CENTER, GALLERY  
AND GATHERING PLACE FOR STUDENTS, FACULTY AND ALUMNI.





# The Egyptian Theatre Take II

BY JENNIFER MINASIAN

**S**id Grauman's 1922 Egyptian Theatre is currently being transformed into the new cinematic and architectural flagship of Hollywood Boulevard. Closed since July of 1992, The Egyptian will become the new home of the non-profit theater, American Cinematheque, which features independent, alternative, international, and documentary film. The project is a model of collaboration between architects, engineers, decorative painters and conservators, and the demands of an historic building. The major public spaces of the facility will be restored, while a state-of-the-art auditorium will be created within the historic shell of the interior.

American Cinematheque at the Egyptian Theatre comes at a time when Hollywood Boulevard is slowly emerging from the economic, physical and social low point to which it has been sinking for many years. The project will provide the kind of meaningful activity, historic revitalization, and sophisticated design that many hope will resurrect Hollywood. Despite conditions there, tourists continue to be drawn to Hollywood Boulevard. An estimated nine million people a year visit Hollywood, and it's safe to say that the vast majority of them are, to be polite, underwhelmed by what they find. American Cinematheque is now rising to the challenge of imbuing the visitor's experience with meaning.

The Egyptian Theatre was completed late in 1922, designed by architects Meyer & Holler. Their still extant work in Hollywood includes the First National Bank building (with the prominent tall, pointed tower) at Hollywood and Highland, the Hollywood Athletic Club on Sunset at Schraeder, and Grauman's Chinese Theater (1927). Originally planned in the Spanish Colonial Revival style, The Egyptian was quickly redesigned upon the discovery of the tomb of Tutankhamen in anticipation of the mania for the new, exotic Egyptian Revival style. Sid Grauman was the impresario behind the creation of The Egyptian. At the Million Dollar Theater on Broadway in downtown Los Angeles, Grauman had developed the pre-screening stage shows for which he first became famous. Though smaller movie theaters preceded it, the Egyptian was Hollywood's first major movie palace marking the real transformation of the boulevard to an entertainment district.

The Egyptian's open forecourt is positioned to draw pedestrians in from the street. The forecourt once provided space for a gauntlet of fans and press to congregate during the premieres which the studios used to generate excitement for new releases. A series of storefronts runs along the east side of



AMERICAN CINEMATHEQUE  
HODGETTS + FUNG





the court, and a fountain originally graced the west side. At the south end of the forecourt, 150 feet from the street, one crosses the next threshold by passing into a portico defined by massive, four-and-one-half-foot wide, Egyptian style columns. Within this portico are ticket windows and doors leading to the interior lobby. The compression and expansion of space added drama to the crossing of the final threshold. Entering the auditorium from the interior lobby, one stood under a low, broad ceiling as if under the balcony (though only a screening room and a few boxes are located above). As one emerged into the volume of the auditorium, the enormous sunburst of the ceiling and the elaborate proscenium were revealed. The organ loft is located behind the sunburst, which is perforated to allow the sound to flow into the auditorium.

Over the years, the historic character of The Egyptian eroded as it underwent changes in management, ownership and use. In the 1930's, the storefronts within the forecourt were closed and the space was converted to open up the sidewalk for the use of a single tenant. In the 1940's, a permanent canopy was constructed down the middle of the forecourt and a dramatically different marquee was added to form a sidewalk facade that functioned as a giant signpost to mark the theater, but eliminated the function that the forecourt had previously served: that of drawing in the curious passerby and setting the scene for the film being screened. A box office was installed at this threshold, limiting public access to the forecourt to ticket holders only.

As changes in popular taste left their mark at The Egyptian, so too did changes in film technology. In 1968, the last premiere occurred there: Barbra Streisand's "Funny Girl." The pairs of fat, hieroglyphic-encrusted columns and corbels which framed the screen could no longer bind the format of films. The proscenium and the stage of the theater, which had been its most distinctive and elaborate elements, were demolished to make way for a new, wide, curved screen.



THE FORECOURT DURING A GALA PREMIERE CIRCA 1922



Hodgetts + Fung Design Associates, based in Santa Monica, are the architects for the rehabilitation and adaptation of The Egyptian. The firm has extensive experience with entertainment industry clients, including MCA and Disney, and their involvement with American Cinematheque has spanned ten years of the theater's search for a permanent home. Eric Holmquist is project architect. Hodgetts + Fung characterized the extent of the building's structural problems: "Extensive seismic damage to the original (1922) structure nearly finished off what the 1950's-era 'refurbishment' began-namely, the complete extinction of a Hollywood landmark."

In the 1940's, the Egyptian-style colonnade was stripped down to the four structural steel piers and the portico was glassed in, clearly indicating a need for more lobby space than was originally provided. The new scheme provides a greatly enlarged lobby, but space for it will be taken from the area beneath the balcony rather than from the portico, which was originally such a distinctive and meaningful part of

their new uses, technical needs, and configurations. These decisions were made with the guidance of Peyton Hall, AIA, of Historic Resources Group, a Hollywood-based historic preservation consulting firm. Through application of the State Historic Building Code, the preservation consultant also advises the team on how to deal with structural and life safety systems in a way that does not interfere with the building's integrity, and serves as the liaison to the subconsultants who deal with historic materials and finishes.

The purpose of the forecourt in the adaptive program is the same as that which it served historically: an open space to draw pedestrians in from the boulevard, to lead them to ticket windows, and to allow them to mingle. Now that later additions have



the building and an important termination to the forecourt. The conservation of an historic building always involves a certain amount of adaptation. The building is "zoned" into areas targeted for one of three treatments: restoration, rehabilitation, and preservation. Decisions as to which areas will receive which treatments are based upon several factors: 1) Discrepancies between the needs of the new program and the current conditions, 2) The remaining historic integrity of each part of the building-that is, how much original fabric actually remains and its condition, 3) The historic importance of the space or element, 4) How much information is available, either in situ or through photographs or other documentation and, 5) The amount of funds available to restore or recreate historic features and finishes.

Generally speaking, the Egyptian has been zoned in the following way: Restoration of the forecourt, including the facade of the retail structure and the giant columns and portico they defined; preservation of the lobby surfaces, auditorium side walls and ceiling which remain intact, and; rehabilitation of the retail structure and the main auditorium for

been removed, it is quite like the way it appeared historically. The forecourt was the most heavily documented area of the theater and that for which it was most known. For all of these reasons, the space is a good candidate to be returned to its historic appearance. The restoration of the forecourt will involve the painted and paved surfaces, the colonnade of Egyptian-style columns which were removed when the portico was glassed in, the metal light fixtures, the ticket windows, and the retail structure's storefronts. The most dramatic restorative change has already been made. The 1940's marquee and box office, the canopy which had run down the center of the court, and an incongruous wishing well were removed.

In the interior, the sidewalls of the auditorium feature scored plaster "stonework" that will be restored to its



original appearance. The perforated, low relief sunburst that reaches into the blue ground of the ceiling will become the chief historic decorative feature of the auditorium. Indeed, it is all that remains of the elaborate Egyptian Revival proscenium.

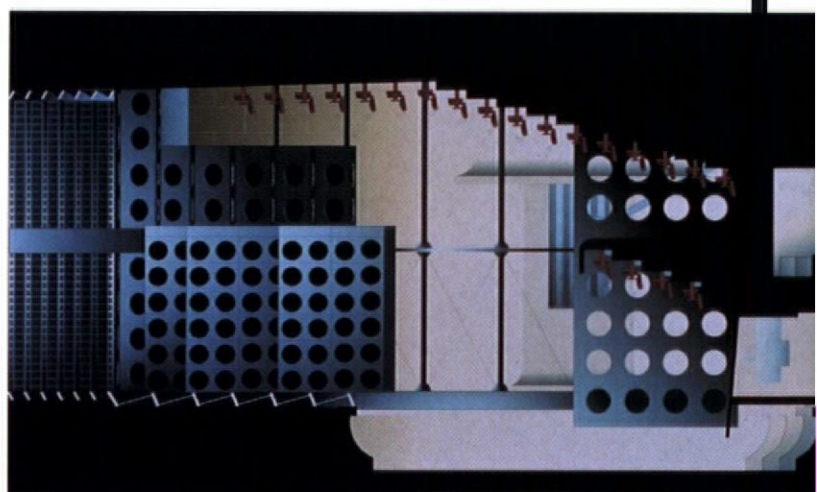
The main auditorium will undergo more adaptive changes than any other part of the facility. The auditorium is a space of great historic importance, however, its most distinctive feature, the proscenium, was completely removed almost three decades ago. While much of the auditorium's decorative plaster sidewalls survive, they cannot provide the amount of sound and light control dictated by contemporary standards. The challenge to the architects and to the projection, sound, and acoustics consultants was to preserve what remained of the auditorium's historic

in an authentic manner with the installation of a 1922 Wurlitzer organ from Pasadena's Crown Theatre. The Egyptian Theatre was built during the era of silent film; the current project will transform it into a state-of-the-art facility that meets the technical standards required to present both contemporary and rarely screened historic film.

Funding for this complex and multidisciplinary project comes from several sources. The Community Redevelopment Agency (CRA) owned the building and was planning to repair it themselves, while Cinematheque would lease it for its use. However, after the 1994 Northridge Earthquake, the city sold the building to American Cinematheque in the fall of 1996 for a nominal \$1.00 and provided a grant of \$3 million toward its repair. The CRA also loaned Cinematheque federal funds from the Commercial and Industrial Earthquake Recovery Loan Program in the amount of \$2 million. Fundraising efforts and existing equity will augment the grant and loan to meet the projected project cost of \$9 million. The prominence of



MODEL PHOTOS - HODGETTS + FUNG



fabric while creating a state-of-the-art theater. The "theater-within-a-theater" consists of a large, metal armature which is attached to the floor and to the inner walls of the stagehouse, but does not come in contact with the decorative plaster side walls of the auditorium. The armature allows installation of contemporary systems without running conduits through the historic structure itself: HVAC, electrical, and mechanical systems, sound equipment, and acoustical material are all carried within the armature. A series of rectangular panels attached to this frame will be retracted at the front of the auditorium when the audience enters, leaving the original volume of the 1922 Egyptian-style theater visible. As the house lights dim, the panels will mechanically slide into place along the frame to provide sound and acoustical control, enclosing the audience in the state-of-the-art envelope for the presentation. The Egyptian will also gain the ability to present silent films

the building and the large size and high technical level of the auditorium will make the Egyptian a popular rental spot for premieres, press screenings, and receptions.

A refuge for the cognoscenti by night, American Cinematheque will have a special program for daytime visitors, including a demonstration of the 1922 organ and a production dealing with the history of film in Hollywood. Providing an educational and entertaining activity will fill one of the Boulevard's voids and should provoke visitors to think interpretively about history once they step out of the theater. The historic and contemporary architectural facets of the project will mirror the perspective of American Cinematheque's programming, which honors the best of both historic and cutting-edge film. American Cinematheque at the Egyptian Theatre will also illustrate the roles to be played by historic preservation and by skillful contemporary architecture in keeping Hollywood Boulevard a vital and dynamic center of contemporary Los Angeles.



# neighborhoods

BY DANETTE RIDDLE

When I moved back to Los Angeles from San Francisco several years ago, my Bay Area friends asked, "How CAN you do this? Is there anyone there with whom you can have an INTELLIGENT conversation? How will you BREATHE?"

When I left L.A. for San Francisco, my friends here commented, "Great. Cool city except for the weather...but hey, you'll get used to that. When can we visit?" That difference in commentary nicely sums up my overall reason for being happy in Los Angeles - the basic attitude is accepting, opinionated, but open to something new.

L.A. is routinely bashed for its lack of community, its lack of some sort of identifiable center. Perhaps this comes from the sheer size of the place, or perhaps from our "freeway close" definition of convenience. Or maybe Ray Bradbury got it right in a recent *L.A. Times* article stating that L.A.'s perpetual detractors are "just jealous."

Neighborhoods in Los Angeles, or anywhere for that matter, are a mind-set rather than geographical dictate. By this definition, the "neighborhood" reaches beyond logical boundaries to include people who do not share a zip code (or area code these days). That is why something in Paris can be "so L.A." Granted, this is

typically not a compliment-but that, too, is part of the special charm of living here. A critical yet tolerant eye works best.

My neighborhood, Los Feliz/Silverlake, is a perfect microcosm of Los Angeles both in terms of its cultural and physical composition. I have neighbors who earn seven figure salaries and neighbors who struggle to pay rent. We eat at the same funky taco stand, get coffee at one of a few places, and share a neighborhood without any difficulty. There are multi-million dollar homes within four blocks of rundown apartment buildings. The grocery store line is made up of struggling and successful musicians, movie stars and families who buy groceries with food stamps. This diversity grounds the community, connecting us at the most human level.

Having grown up in a rural area, my idea of community has always included the entire town. I feel no differently living in one of the world's largest cities. In fact, I would say that having a multi-ethnic background-American Indian, Mexican, English and French to identify some of my gene pool-I am more comfortable in Los Angeles, and specifically in Los Feliz, than anywhere I have ever lived.

## 1 The Shakespeare Bridge



ALAN PETHERICK

THE SHAKESPEARE BRIDGE WAS BUILT IN 1926 BY J.C. WRIGHT FOR THE CITY ENGINEER'S OFFICE. IT WAS RESTORED THIS PAST YEAR WITH A GRAND RE-OPENING PARTY ON APRIL 17, 1998.

## 2 Griffith Park Observatory



ALAN PETHERICK

THE OBSERVATORY IS A BEAUTIFUL EXAMPLE OF CLASSICAL MODERNE WITH OUTSTANDING VIEWS (ON CLEAR DAYS) FROM DOWNTOWN TO CATALINA ISLAND. HIKING TRAILS EXTEND TO THE NORTH OF THE OBSERVATORY ENTRANCE.

LOS FELIZ AND SILVERLAKE MAKE UP "EAST HOLLYWOOD." THEY ARE OFTEN LINKED AS A WONDERFULLY ECLECTIC NEIGHBORHOOD. THE AREA HAS LONG BEEN A FAVORITE HAUNT



The neighborhood architectural portfolio isn't half-bad either. Rudolf Schindler, Richard Neutra, Frank Lloyd Wright, Lloyd Wright, Bernard Maybeck and Gregory Ain, all designed homes and apartment buildings in Los Feliz and Silverlake, finding the area willing to accept the experimental. The Lovell House, Hollyhock House, and several Schindler apartment buildings live harmoniously among California bungalow, Mediterranean Courtyard and Art Deco styles that make up the neighborhood. Not to mention the leftovers from the 1920's when Disney's Hyperion Studios encompassed several gingerbread cottages that now dot the neighborhood in a reality-versus-imagination style. We also have the oddball "Shakespeare Bridge" which covers no river and is not terribly evocative of playwriting. The Griffith Park Observatory looks down from its hilltop site graciously tucked into the beauty of Griffith Park which is larger than either Golden Gate Park or Central Park. Contrasting its Deco elegance is the eminently visible Hollywood sign - all kitsch and stereotype. The William Mulholland Fountain, which anchors Los Feliz Boulevard on the east end of the neighborhood, was

recently restored to its 1930's glamour. On nearly any given weekend in the spring and summer, it is the site of many wedding party photo sessions with the subjects completely covering the fountain save for water shooting above their heads. The reverent and irreverent coexist quite nicely.

So can I breathe in LA? Yes, particularly every winter as I drive east along Los Feliz Boulevard and the sun is out, the temperature is 76° and the snow capped San Bernardino mountains are beautifully framed by a two mile stretch of 60' pines.

# los feliz



MARVIN RAND

WHAT DO YOU NEED TO SAY ABOUT FRANK LLOYD WRIGHT'S HOMES EXCEPT "GO SEE THEM." THE ENNIS-BROWN HOUSE IS A PARTICULAR JEWEL.

ennis brown house

3



ALAN PETHERICK

A SILVERLAKE TREASURE IS THE CAFE TROPICAL - CAFE CON LECHE, GUAVA CREAM CHEESE TARTS, CUBAN SANDWICHES AND FRESH SQUEEZED JUICES DRAW THE FULL RANGE OF NEIGHBORHOOD DWELLERS.

cafe tropical

4



ALAN PETHERICK

THE WILLIAM MULHOLLAND FOUNTAIN IS A FAVORITE IMPROMPTU SWIMMING POOL AND PHOTO SPOT IN THE SUMMER.

mulholland fountain

5

OF INDUSTRY MOGELS AND PRIVACY-SEEKING ACTORS... SILVERLAKE HAS RECENTLY BECOME A HOTBED OF INNOVATIVE MUSIC AND AN ALTERNATIVE CLUB SCENE.

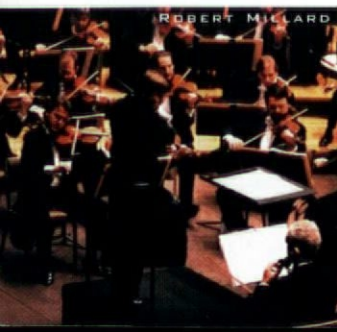


EDITED BY ROCHELLE DYNES MILLS



SOMEBODY ASKED ME RECENTLY, "IF ARCHITECTURE  
IS FROZEN MUSIC, IS MUSIC LIQUID ARCHITECTURE?"

# GEHRY SALONEN



THIS INTERVIEW, RECORDED AT THE OPENING CONCERT  
OF THE 1997/98 LA PHILHARMONIC SEASON,  
FEATURES ARCHITECT FRANK GEHRY, FAIA, CONDUCTOR ESA-PEKKA  
SALONEN, AND MODERATOR JOHN RUBENSTEIN  
IN A DISCUSSION ABOUT THE DISNEY CONCERT HALL.



THIS EXCERPT ORIGINALLY AIRED APRIL 7, 1998 ON CLASSICAL 105.1FM KKGO. THE INTERVIEW WAS THE OPENING PROGRAM OF A 13-PART LA PHILHARMONIC (LA PHIL) RADIO BROADCAST SERIES SPONSORED BY THE LOS ANGELES CONVENTION AND VISITORS BUREAU. THE SERIES, WHICH AIRS TUESDAY EVENINGS AT 8:00 PM AND IS SYNDICATED ON 370 STATIONS ACROSS THE UNITED STATES, CANADA, AND PUERTO RICO, FEATURES INTERMISSION INTERVIEWS THAT FOCUS ON CULTURAL VENUES IN LOS ANGELES.

John Rubenstein: I'll just start by asking you, Mr. Gehry, a question. When did the idea of the subject of Disney Hall first come to you and in what form?

Frank Gehry: I can't remember the year. You have to forgive me, nine years ago, probably. I was invited to a competition which was a limited competition. Six people were being interviewed, and in the end four produced models. I was not the favorite. In fact, I was the long-shot because the people who wanted to build Disney Hall wanted to build in materials that they assumed that I had never heard of, like stone exterior and things like that.

JR: There was a presumption...

FG: ...That I came from chain link and corrugated metal and all that stuff, you know, which is true. I did that. But....

JR: Is there stereotyping among architects like there is with actors?

FG: Oh boy, absolutely. Absolutely.

JR: You do one part, people Notice you, and then from then on, that's all they think you can do.

FG: Yes, yes.

JR: But is it something that you aspire to or that you concern yourself about: being eclectic, being versatile? Or do you just do what you tend to do, and let the chips fall?

FG: I don't think I could do anything else. I don't think about that very much because I've seen artist friends who look over their shoulder to see what the other people are doing, and where (they) should be in time and relation to other things. To gerrymander your thinking into something is contrived. So, I think the hardest thing for a creative person is to follow his intuitions because when you make something out of that intuition-whether it be music or art or architecture-it's startling even to the person who's doing it, and he wonders where it came from. If you wonder too much where that came from, you edit it and you're dead. I think, for me, I just follow that intuition and trust it somehow and not try to question too much. Because if I would try to explain Bilbao to you, while I was doing it....I've got all kinds of reasons for the size of the galleries and the heights of things. I can give you a litany (of reasons for) functional things that inevitably have to be solved in a building, but the shape of it, give me a break. I don't know where it came from.

JR: [to Salonen] How is it at all similar, starting a career when you were starting as a conductor and a composer? Did you find that you had to tailor the course that you took in order to appeal to or please potential employers so that you would get positions? Or did you just do what you do and get noticed based on simply what you were?



DAVID WEISS



Esa Pekka Salonen: I don't think there's any other way, really, than doing what comes to you naturally; what feels appropriate at the time. Obviously the days keep changing over the years and you, with experience, get a clearer idea of what works and what doesn't work.

JR: Now when you say "works," do you mean for the public or for yourself?

ES: For myself as an artist. I mean, there have been pieces I have conducted for ten years, then I decided not to do them anymore because they never worked. Sometimes it's a long process. Also, there have been pieces which I have conducted for 15 years and they worked in the beginning, and all of a sudden, I realized that I'd found a key to this particular piece. Again, I don't think there is any other way but to follow your instinct and do what feels natural; what feels right. The only way we can function as artists is to do what we have to do because of an inner kind of necessity. And then what happens to the product is something that we can't actually control. If it's successful, it's fine; if it isn't, it's too bad. We don't have the choice, really.

JR: How did it reveal itself to you: when you were a young man, a young boy, even beginning, were you an artist, a painter, a sculptor, none of the above, an engineer? What were your interests as a high school student; as a college student?

FG: Oh, God. I was interested in chemical engineering. And, I was interested in science. I had a mother who studied violin when she was a kid, and she took me to concerts. That was in Toronto, Canada, Sir Earnest McMillan was the conductor. I went every week with my mother to concerts and I became addicted-as a dilettante, not as (an expert.) In my day, when I started to understand architecture, the notion that architecture was frozen music was really prevalent. Somebody asked me recently: "If architecture is frozen music, is music liquid architecture?" I thought that was wonderful.

JR: Yes. How would you answer that?

ES: It's a very good description; as good as any I would say.

FG: I met this gentleman, Esa-Pekka, when he was just 21, I think.

ES: Maybe a bit older than that.

FG: Were you?

ES: A few years, yeah.

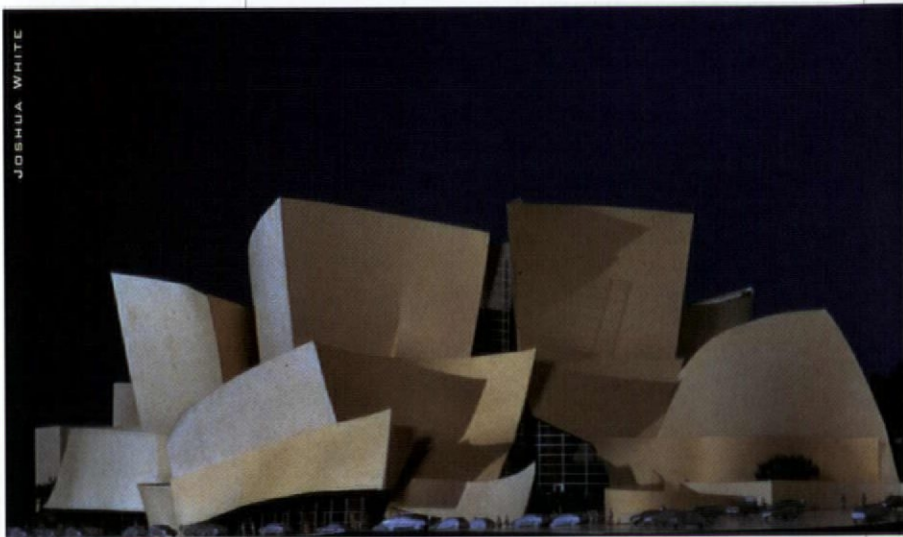
FG: I was so delighted that we got to play a little bit together. We haven't really meshed like I would want because we have different languages creatively, but I feel a real closeness to his work.

JR: Has it been a good experience for you to be a participant in the creation of a new physical space?

ES: What has been absolutely fascinating was being able to see how an architect's mind works. The process that I have been able to follow has been absolutely fascinating. The direction where I had a bit of input was in the discussion about acoustics. We had acoustic designers from Tokyo, Nagata and Associates, who have a very good track record. They designed the acoustics of the Century Hall for instance, which is one of the best modern

halls. We had lots of meetings and Frank, from the very beginning, was absolutely clear that this is a hall for music more than anything else. This is a hall for the L.A. Philharmonic. The way music is being perceived and heard, that hall is the most important thing.

FG: We did that thing at Royce Hall where I asked Esa-Pekka to teach me how he could move the orchestra and change the sound, because that was intriguing. It occurred to me that when I see different conductors with different orchestras, they move the bass section around, or they move various



parts of the wind instruments and percussion to different places, and that somebody must have a concept about it. I asked Esa-Pekka about this and he completely agreed, and we were given the privilege of having Royce Hall for a whole day together with the Philharmonic.

JR: No kidding?

FG: I forget the piece they were practicing, but he moved the orchestra around and showed me how it could sound different ways. Based on that, we made measurements for the layout of the musicians for Disney Hall. Then we built the riser system in the Dorothy Chandler Pavilion as it would be in Disney Hall. So that exists now and has been modified because he pushed the musicians too close together.

ES: I had this idea, which is based on experience of course, that the closer together the musicians sit, the better the sound, the more intense the sound, and the better the communication between them.

FG: But it was great for me to participate in that and then to respond architecturally.

ES: The great thing about the risers is that when Disney Hall is built, our players will recognize the risers immediately because they're using them now.



JR: There is always a big roll of the dice, isn't it, to design a concert hall because you can't predict. I remember I was working in Carnegie Hall all the years they were renovating it, and there was a tremendous gagging of the throat when the first sound was made-in the completed hall with the full public-as to how it would sound. They're still arguing about it; whether they were successful or not.

FG: But musicians sense what it's going to sound like, I think, better than I do, anyway. They have a sense of it.

ES: Well, one gets a very strong intuitive feeling when one looks at the 1:10 model. It's built in such a way that you can actually sit inside it, in a way. You can stick your head in, and after a while, you get used to the scale and you actually feel that you're inside a real concert hall. Of course, intuition is one thing and facts are something different. But one gets the kind of feeling that this hall will sound fantastic because of the shape and the size and the materials and the feel of it. Plus, there is a lot of data, hard data from computer simulations, actual measurements, acoustic measurements inside of the 1:10 model. We, at one point, even heard a simulated flute sound recorded inside the 1:10 model. If you do that, you have to enhance the pitch by ten times because it's a 1:10 model. The

JR: It will be interesting to see.

FG: All of the shapes in the hall, all of the interior, are in response to things that Esa-Pekka and I have talked about, members of the orchestra and I have talked about, and the acousticians. So, every square foot of that hall has been examined in some way for its actual acoustic, for its psycho-acoustic, for its flexibility to do the kinds of things that the musicians can do. For instance, if he goes in the hall with his orchestra and there are some adjustments, adjustments can be made by moving the members of the orchestra around. He may very well do that and change some of the risers. Even though we have done all of this, there are still things that the conductor and musicians can do.

JR: Now you have free standing walls and you have moveable stuff in the ceilings?

FG: We have no moveable ceilings. And that's become a problem because the hall was designed with no moveable ceiling. It was a philosophical point of view-this was before Esa-Pekka came, I think-that there were halls being built that had the possibility of adding volume to them; that were making the hall a movable, changeable musical instrument. Dallas, for instance, has that kind of thing.

JR: Doesn't Pierre Boulez have that in Paris?

FG: Well, he does it in a much more sophisticated way. He can swing the sound absorption lots of ways. His is purely experimental.

ES: Yeah, the Ircam Studio actually has the widest range of reverb time in the world. I suppose it can go anywhere between 8 seconds and zero, depending on what position the panels are in. For a concert hall, when you play music for people, this is not practical because, obviously that sort of arrangement is more scientific and not artistically oriented necessarily.

FG: Anyway, the brief, when I started, was not to have anything moveable, changeable; that often those moveable, changeable things end up in the hands of the stage hands. When a visiting conductor comes to a hall, he doesn't have time to explore the possibilities of these swings and changes in volume. It often becomes something like: "Okay, we're playing Mahler so we open it up," or "We're playing Mozart, and we close." So the brief, for us, was to design a hall that would...

JR: Just work.

FG: Right, and work with it. The acoustician said that in all his experience, even in the flexible halls, usually the ceiling is 15 meters over the stage. When he went to Birmingham or Dallas, the

reflective ceiling was set 15 meters over the stage for most things and they didn't use a lot of the other possibilities. You would use the other possibilities in the situation where, if Esa-Pekka stayed here all year and never moved around and just explored and played with the building as a musical instrument, then it would be relevant, I think.

ES: We have some degree of flexibility with the risers, however. But the height of the risers has an effect on the sound, so that remains to be seen, of course.



wave length is then one-tenth of the real wave length. So they played this incredibly high pitched flute sound, and it was recorded by a tiny, tiny microphone which was next to the mock member of the audience. Then the computer made the pitch normal again, so you could actually hear a flute sound in Disney Hall, which was a rather awesome experience. I don't know how close to the truth it is and will be.



FG: But what's happened now is that Dr. Nagata's people have come back and said that in the years since the Disney Hall project stopped, they have discovered that the first two years in the Hall with a 15 meter ceiling is a shock for an orchestra coming from a place like the Chandler. They're now recommending that we have, for two years, the installation of an ensemble reflector-which is almost going to kill me: trying to figure out how to design such a thing after we've designed the finished product.

JR: But an orchestra that travels all over the world like the LA Phil and plays in concert halls and outdoor situations, why would it be a shock? Is that true?

ES: I think that Dr. Nagata's reaction might be slightly overly-cautious because, as you say, we are used to playing in different acoustics, and if the basic acoustics are good, if they are more reverberant than our current acoustics, I suppose we would get used to it very quickly.

JR: How do you make decisions on the number of seats and things like that? Does money come in this decision? Is it all a negotiation and compromise with the finances? And how early does that fit in?



FG: We started out trying to build a 2500-seat room-that was the brief. Dr. Nagata said, in his experience, that anything over 2200 seats got into a little bit of a gray area where there was an uncertainty. I spent a lot of time with him and he said, "Well, the volume is too much," and so on. It led me to try making a 2200-seat hall with the proper volume, and then see how many seats I could add to it without destroying either the seating comfort or the feeling of the building. We actually found that by adding one row of seats all around the building, we achieved a 2200-seat hall, with 2380 seats, which was close. And the Philharmonic agreed. You can see it in the models. The difference in intimacy in the hall was that smaller seating was a lot more promising. You could feel the intimacy, so everybody decided to go that way. Now there was some push and pull with the management about, "We're losing 120 seats It means we'll have to play one more concert every week." I remember the orchestra in one of the meetings saying, "We'll play the concert for free to have a better hall." I don't know if they're going to live up to their promise, but it would seem in the end, and everybody says, and Esa-Pekka says, that if you do create a hall where the music sounds

great, in the end it will pay off.

JR: How do you see the sort of the very large futuristic picture, like for instance, Lincoln Center was built in New York, they tore down a whole old neighborhood? It grew up and it seems to have been agreed that it spawned a tremendous renaissance on the west side of Manhattan alone, not to mention the whole rest of the city. The Dorothy Chandler here, I mean the whole Music Center, has been very successful since it opened in the sixties, but whether it, in fact, changed the neighborhood very much is arguable. And now with the Disney Hall, with the Colburn Center, with the new cathedral, Our Lady of the Angels, do any of you talk about those kinds of things? ...how do you see the neighborhood changing?

FG: Well, I think if you keep throwing things in there, eventually you're going to create critical mass. What needs to happen is housing and people living there. New York has that; has the density. L.A. doesn't have the density in downtown.

JR: You've been a guest conductor here for a long time before you began as principal conductor, how do you see the change in attendance, interest, even demographics in terms of who comes to the concerts, to the LA Phil? How do you feel about Los Angeles in terms of an arts and music town?

ES: Very clearly, our audiences are younger today than what they used to be say 5 or 6 years ago. Also, they're more mixed in terms of background, and so on and so forth.

JR: Do you feel there's a reason for that?

ES: I don't know, maybe it's partly a completely normal generational change, and partly it may have to do with what we have been trying to do in terms of programming and making it more approachable; making the LA Phil a more modern image. At the same time, it seems to be more difficult today to sell subscription tickets than it was, say, ten years ago, because I think people's habits have changed. It seems to be more difficult to get people to come to concerts every Thursday.

JR: Because of the expense or because of the surrounding problems?

ES: It's just that the long-term commitment to an art form seems to be less popular today than it was. As a result of this, we sell more single tickets than before. We sell many more student tickets than before. I think Disney Hall will change this trend. Because obviously it has to do with the total expedience of going to a concert. It's not just the music gig, it's the whole thing.



JR: And there are other spaces in the Disney Hall building?

FG: Yeah. Let me just take off from what Esa-Pekka said. I go to Berlin to do work fairly regularly, and when I'm there and I finish early, I always try to get into a concert. Well, when I go, there's a line. Every time I go there's a student line. I remember I went once and there was Hindemith concert, which, if you had a Hindemith concert in L.A., I don't know if you'd sell it out. This place was jammed, and I never got in. I couldn't get in. There is something about the Berlin Philharmonic that is magical. I've tried to understand it, but it's not quantifiable; you can't measure it. When I go, I'm alone. The architecture of the building allows me the opportunity to meet people. It's easy to run into people: talk to people. That's something that the architecture does to facilitate that.

ES: I was in a salon somewhere in West Los Angeles and there was a young girl who was cutting my hair. We were chatting and she asked, "What do you do for a living?" I said, "I conduct the LA Philharmonic." "Oh, how cool," she said. Then she asked, "Well, where do you play?" I said, "Downtown," and she said, "Oh, how uncool." It was interesting; sort of total and complete disappointment. That was the first time I started to understand that there is something completely wrong with the image of downtown in people's minds. I still haven't quite understood what it is, because a lot of that is based on prejudice. People have the idea of downtown being really dangerous. But also, it is possible to live your entire life in Los Angeles, within your own village, and never venture out. This is the special thing about this city, because you can be totally localized. This is unique to L.A.

JR: How do you feel about architecture in general in L.A.? I mean, one goes to Europe as an American person and, whoever one is, the first thing you're struck by is obviously the age of things, the history of things, the integrity of entire cities even though they might have this or that modern thing sticking up. Here, especially in Los Angeles, there seems to be a disposable architecture where, ten years later, no area looks the same. What do you feel about the permanence and the sort of lasting effect of architecture?

FG: Well, the European cities, there is no question, are seductive because of the sense of history, the sense of permanence, the sense of place. It's a mixed blessing when you see a city like Paris trying to expand. It has to build La Defense beside the city because they don't want to destroy their monuments. And so the worry in the 50's and early 60's, when I lived in Paris, was that they were going to drain the energy out of the center of Paris. Of

course, there was enough critical mass in the center of Paris to hang on to the energy. The same thing happened in Rome, I think, where the difficulty is monuments—they're an albatross because you can't move them. L.A. is a white canvas; it's blank. It's easier to fit yourself into the 20th and 21st Century because there's nothing to relate to architecturally. The architectural monuments of the city are so few and far between that you have to find them; you have to go searching. They don't really relate to each other. So it is kind of an opportunity. I think personally that L.A. is a product of a democracy. I like to think of it that way; that it's a city built on pluralistic ideas: freedom to express oneself, collision of thought, collision of ideas. And it looks chaotic—it doesn't look like the 19th Century—comfortable; where everything is in place and you know where everything is. I think we have to learn to deal with that. I suspect we have the same thing in music; struggling with those kind of same issues.

ES: Well absolutely, there are certain structures that have dominated the musical language for 600 years that are all of a sudden not there. That's the same thing. It's kind of a lack of a center, lack of rules, lack of mainstream, as it were, and architecture and music go hand in hand.

JR: Do you think of those concepts when you compose music, or again, do you just sit down and write what's swirling around in your mind?

ES: Well, at this point in my life, I don't actively think of my place in history because it's a waste of time. It's no good. I mean, you do what you can do and you do it as well as you can and history is something different. It's beyond your control. Other people decide what's happening to you in terms of history. I don't even actively think of language. At this point in my life, I have developed enough tools to be able to express myself more or less intuitively. That rational conscious thought processes are actually under the surface more than on top of the surface. Interestingly enough, as I get older, I get freer in expression, and history is becoming completely uninteresting.

FG: Yeah, I think that I've experienced life that way too. But you know, I certainly have looked at a lot of art; listened to a lot of music; read a lot of books that impact what I do. I just don't know where it comes from. If I see a new artist or new show or Picasso painting I haven't seen, I can go flying off, you know. I'll find some 18th or 17th Century painting and spend weeks dreaming about it. I have them pinned up all over my office from time to time, and they certainly influence my work, but I wouldn't know where one begins and one ends.

ES: Also, it's a question of perspective, of course. We talk about the style of the seventies, and the style of the eighties, and we think about Medieval art, for instance. The time periods that we are talking about are now centuries, like early medieval art. Then we are covering a period of 400 years maybe, and the seventies and eighties is a completely irrelevant thing in that context. So that the only realistic point of view is to ignore the fashionable colors of autumn and just get on with it.

FG: The hard thing is, I think for Esa-Pekka, is his career and his blossoming happened at a much more useful age and the pressures of that. I'm comforted, I'm 68, so if I want to quit, I can quit. I didn't peak until my sixties and so, great, now I can retire. I'm getting those pressures already at my age, so he must live under them. And too, you have to rise above them, you have to ignore them. You have to be yourself and be all the things he's saying, but he's got to do them longer.

ES: But one nice thing about history, of course, is that people are remembered for their successes and not necessarily their failures.



# 1997 design awards

ARCHITECT: Daly, Genik

OWNER: David & Nelia Woodruff

BRIEF: The project is an addition to a house originally completed in 1948 by Gregory Ain. The jury commented that the remarkable quality of the project was the light handed engagement of the existing structure..



mar vista residence

ARCHITECT: Eric Owen Moss Architects

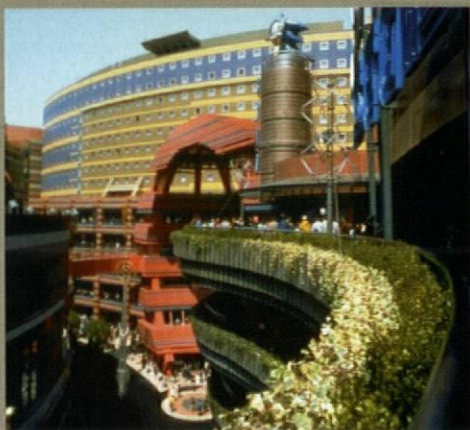
OWNER: Frederick & Laurie Samitaur Smith

BRIEF: The building recollects forward, acknowledging its past and the history of the area, while moving decisively forward to create the landmark headquarters for a digital graphic design company.



3535 Hayden Ave, Culver City

THE 1998 DESIGN AWARDS CALL FOR ENTRIES WILL BE ISSUED IN AUGUST WITH SUBMITTALS DUE IN OCTOBER. THIS YEAR'S JURY WILL FEATURE CLAUDE PARENT, WHO WILL ALSO BE THE FOCUS OF AN EXHIBITION (PREVIOUSLY AT COLUMBIA UNIVERSITY) ORGANIZED BY FORM ZERO BOOKSTORE AND MICHELE SAAE. MONSIEUR



canal city hakata, fukuoka Japan

ARCHITECT: The Jerde Partnership International, Inc.

OWNER: Urban Design & Development Co., Fukuouka Japan

BRIEF: The host city is a crossroads through history of trade and ideas and is aspiring to become one of the world's great modern cities. This project seeks to integrate three pedestrian districts into a singular whole and seeks to expand the city's richness with the addition of a new district which is a central gathering place.



beursplein rotterdam, The Netherlands

ARCHITECT: The Jerde Partnership International, Inc.

BRIEF: Intense, targeted bombing during World War II destroyed the urban heart of Rotterdam. With the Beursplein project, the heart of a future urban area which will serve 1.2 million inhabitants and 2.5 million consumers within a distance of 30 kilometers has been revitalized with the innovative standards of experiential design and placemaking.



ARCHITECT: Steven Ehrlich Architects

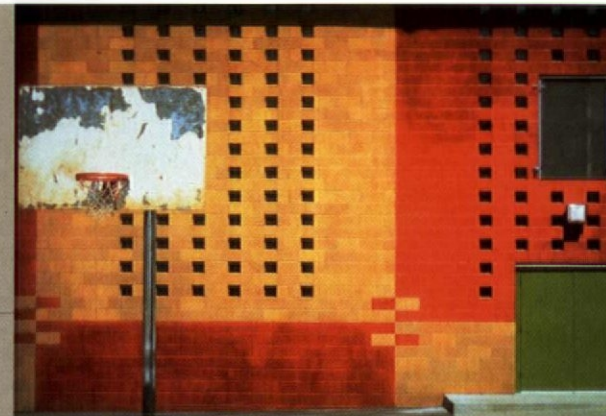
BRIEF: The dramatic undulating roof of this 9,000 sq. ft. child care center embraces the children beneath. Streetside, a nearly windowless masonry wall blocks off the outside world. To the rear, the center becomes porous and classrooms open seamlessly via sliding wood and glass doors into the enclosed play yard.



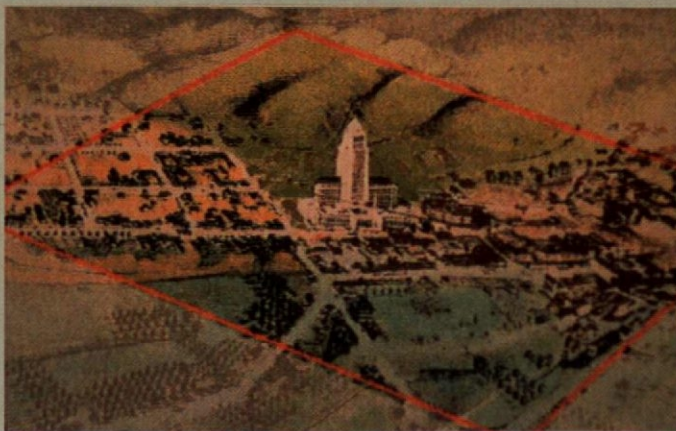
ARCHITECT: Koning Eizenberg Architecture

OWNER: City of Los Angeles Dept. of Recreation & Parks

BRIEF: The gym serves a low-income neighborhood and adds an indoor basketball court and meeting rooms to existing recreation facilities in a public park.



PARENT IS KNOWN FOR HIS THEORETICAL AS WELL AS BUILT WORK HAVING COLLABORATED WITH ANDRE BLOC, IONEL SCHEIN, NICOLAS SCHEFFER, AND PAUL VIRILIO AMONG OTHERS. PLEASE CONTACT MICHELE SAEI, CO-CHAIR OF THE 1998 DESIGN AWARDS PROGRAM IF YOU WISH TO PARTICIPATE ON THE AWARDS COMMITTEE.



ARCHITECT: Johnson Fain and Partners / Melendrez Associates / RAW International / Public Works Design / Landmark Partners

OWNER: Los Angeles Civic Center Authority

BRIEF: The general approach taken with the Plan is to build upon existing opportunities and enhance existing resources within the Civic Center area. The area is designed to transition from an auto-orientation to a public transit/pedestrian oriented district with its boundary defined by a ten-minute walk from City Hall - "The Ten Minute Diamond."



ARCHITECT: William Adams Architects

OWNER: Jerry Greenwald

BRIEF: At a density of more than 90 units per acre, this 16 unit moderate, market rate apartment building is a transition building within its context. All sixteen units have qualities that maximize their unique position on the site and within the building.



**ARCHITECT:** Melvyn Bernstein Architects  
**OWNER:** Gary & Amy Uyemura  
**BRIEF:** A native Southern California couple purchased this typical 1960's tract home with the intent of remodeling it into a distinctive work of architecture. The home features a single living/entertaining space with direct views of the Pacific Ocean and Newport Harbor.

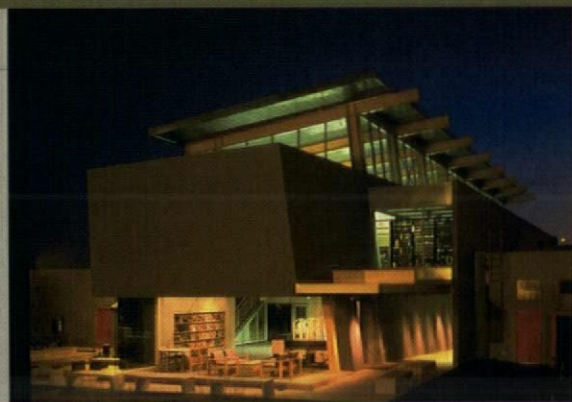


**ARCHITECT:** Israel Callas Shortridge Architects [Design]  
 Fields Devereaux Architects & Engineers  
 [Executive Architects]  
**OWNER:** University of California, Riverside  
**BRIEF:** The project weaves diverse and proportionally different spaces into a very prominent and challenging gateway site. The program contains 96,750 gsf.



# 1997 DESIGN /

**ARCHITECT:** Steven Ehrlich Architects  
**OWNER:** Crossroads School  
**BRIEF:** The heart of the Crossroads Middle and Secondary School is a private alley that doubles as a parking lot and the "campus quad." The two story periodical reading room of the new Cummins Library protrudes into the alley.

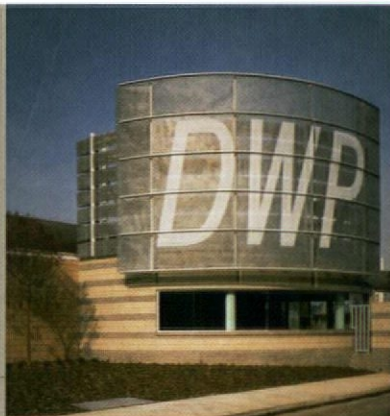


**ARCHITECT:** Michele Saeed  
**OWNER:** David Lindberg  
**BRIEF:** The building first acts as a box, a container or a scheme and later on it evolves with the site and generates the program which is intended.





ARCHITECT: Ellerbe BecketArchitects [Design]  
Fields Devereaux Architects &  
Engineers [Executive Architects]  
OWNER: Department of Water & Power  
BRIEF: A 20,000 square foot space where  
the use of translucent fiberglass  
panels integrated throughout the  
building plays with the notion of  
what is inside and what is outside.



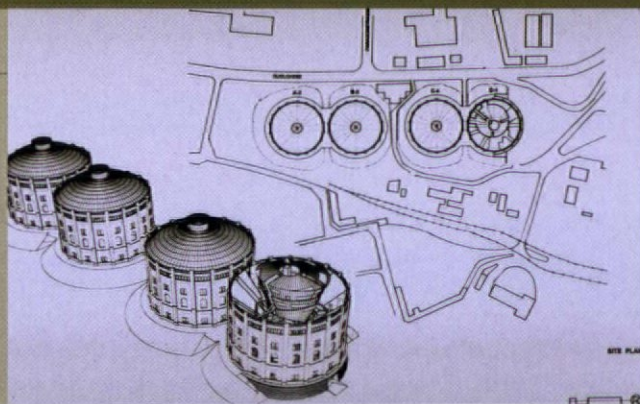
ARCHITECT: Michele Saeë  
OWNER: Drs. Okhovat and Refua  
BRIEF: This project is designed from the  
perspective of the patient. The  
waiting room provides a space of  
calm and light to wait and  
prepare. The operating rooms are  
designed to give a familiar human  
scale to the experience of the body  
in space.



ARCHITECT: Peter Walker William  
Johnson; Lehrer Architects;  
Levin and Associates;  
Kosmont and Associates  
OWNER: The People of LA  
BRIEF: The intent of the master plan  
was to develop tools to set  
forth a clear vision for  
Barnsdall Park.



# NEXT LA WARDS



ARCHITECT: Eric Owen Moss Architects  
OWNER: Dr. Gunther Bischoff  
BRIEF: Five minutes on the autobahn from the Vienna airport are  
four cylindrical Gasometers, each 60 meters in diameter  
and 65 meters high. They were constructed in 1896, are  
neoclassical masonry facades designed to surround  
cylindrical steel containers of natural gas. This project  
attempts to resolve positioning multiple social housing  
structures within the Gasometer without altering the  
exterior of the original cylinder and without relying on  
the existing masonry wall for support.



ARCHITECT: Johnson Fain and Partners  
OWNER: Byron Vineyard & Winery  
BRIEF: The design of this winery integrates a  
thorough knowledge of the mechanics  
of wine-making with a keen  
appreciation of the immediate  
landscape. Surrounded by vines on all  
sides, the winery is located to centralize  
production and minimize harmful  
movement of the grapes.



# required reading

ANYONE WHO HAS SPENT ANY TIME WITH ED FRIEDRICHS, FAIA, PRESIDENT OF GENSER, NOT ONLY COMES AWAY WITH NEW WAYS OF LOOKING AT THINGS, BUT WITH AT LEAST A MONTH'S WORTH OF BOOKS "NOT TO BE MISSED." PEOPLE, IN FACT, OCCASIONALLY AVOID SPEAKING WITH ED DUE TO THE COST OF KEEPING UP WITH HIS SEEMINGLY ENDLESS, BUT ALWAYS PROVOCATIVE AND TOPICAL, READING LIST. WE ASKED HIM TO SHARE HIS CURRENT TOP PICKS, ALONG WITH A FEW "CLASSICS."

MICHAEL HRICAK

## *Quintessence*

Betty Cornfeld, a book about objects which are quintessentially what they are such as the Mont Blanc Diplomat pen or Coca-Cola bottle (this book is out of print and has to be ordered)

## *The Art of the Long View*

Peter Schwartz, business scenarios explored not in terms of forecasting but in terms of better decision making (\$12.00\*)

## *The Age of Paradox, The Age of Unreason, Beyond Certainty & The Hungry Spirit*

all by Charles Handy and all worth reading. (\$10.36, \$10.36, \$13.97, and \$25.00\*)

## *Emotional Intelligence*

Daniel Goleman, a book that examines intelligence measured in ways other than the standard IQ test (\$11.16\*)

## *A Pattern Language: Towns, Buildings, Construction*

Chris Alexander, a book from college days about fundamental responses to light, space, color, texture, acoustics and the general choreography of moving from space to space in a building or city. (\$38.50\*)

## *A Force for Change: How Leadership Differs from Management*

John Kotter (\$23.07\*)

## *Leadership is an Art*

Max Depree, former CEO of Herman Miller discusses leadership in an entertaining manner (\$10.36\*)

## *City of Bits: Space, Place, and the Infobahn*

William J. Mitchell, dean of MIT's school of architecture (\$10.00\*)

## *The Perfect Vehicle - What it is about Motorcycling*

Melissa Pierson Holbrook a review of the reasons for and obsessions of motorcycling (\$10.40\*)

## *A Civil Action*

Jonathan Harr, true story that reads like a novel and that you'll wish were fiction (\$10.40\*)

## CD ROM recommendation:

### *Leonardo da Vinci*

Developed by Corbis, sponsored by Bill Gates, the new steward of the Codex Leicester

\*All prices quoted are amazon.com prices



#### CHAPTER ANGELS

The AIA/Los Angeles would like to thank the following companies and individuals for their generosity in supporting these chapter programs over the last year.

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